A HISTORY OF TAMIL LITERATURE

WITH TEXTS AND TRANSLATIONS

From the Earliest Times to 600 A. D.

BY

J. M. SOMASUNDARAM PILLAI, B.A., B.L.,
Author of 'Two Thousand Years of Tamil Literature'

With a Fore-word
and
An Introduction to a History of Tamil Language
By

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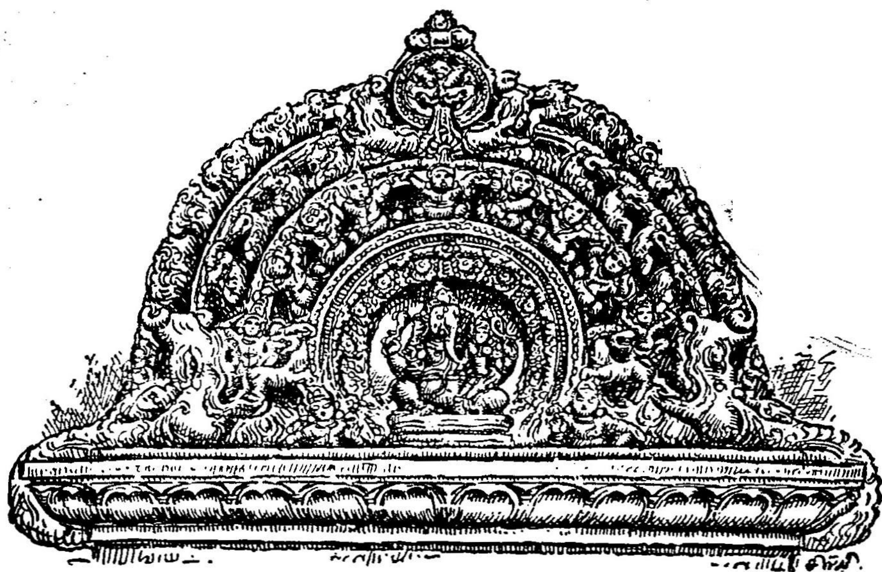
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DEDICATED

TO

Dr. Rajah Sir M. A. Muthiah Chettiar of Chettinad

Kt. B.A., D.Litt., M.L.A.

Founder - Pro-Chancellor, Annamalai University
in dutiful esteem and gratitude of the Author.



Dr. Rajah Sir M. A. MUTHIAH CHETTIAR, KT., B.A., D.Litt., M.L.C.
RAJAH OF CHETTINAD
Founder-Pro-Chancellor, Annamalai University

Preface

A Comprehensive History of Tamil Literature is planned in the present and forthcoming volumes. The subject is vast, and every facet of this brilliant is requiring of a most careful study and treatment by a body of competant scholars. The generous reception accorded to my attempt at an anthology for Tamil–"*Two Thousand years of Tamil Literature*" to give a panoramic picture of our rich heritage has prompted me to this venture, with the hope that this will be taken up by worthier hands for an early realisation. Tamil is one of the world's earliest languages, spoken by man, with a varied literature and one of the noblest grammars having come down to us; though a vaster one having only been attempted by forces of Nature to be effaced – the survivals, of which however have given us one of the noblest literatures conceivable by man and of his intellect.

The time is now at hand and opportune that a World Union of scholars have met at the International Conference-Seminar on Tamil Studies, which among others to find the ways and means for making our noblest heritage available in a *lingua franca* of humanity. I offer this my humble effort in this direction, at the sanctum of Oriental Savants for their *imprimatur*.

To Dr.Rajah Sir M.A. Muthiah Chettiar of Chettinad, the Founder - Pro - Chancellor of the Annamalai University, I dedicate this offering of my love and gratitude; to Dr. Sir A. Lakshmanaswami Mudaliar, Vice-Chancellor, University of Madras. I owe the inspiration to undertake this

labour of love and service, and to Dr.T.P. Meenakshisundaran, the Vice-Chancellor of the University of Madurai, I tender my grateful thanks for his valued Fore-word and also an Introduction to a History of Tamil language which adds greatly to the value of the present volume for scholars and students of Tamil. He has been my *guru* and encouraging me in my literary endeavours. I am also indebted to Prof K. A. Nilakanta Sastri for several extracts from his works illuminating this volume; to Prof. S. Vaiyapuri Pillai whose contributions to the Comprehensive History of India published by M/s. Oriental Longmans, to my late Prof. P. T. Srinivasa Iyengar, the late Dr. M. Rajamanikkanar, all whose works have been invaluable to me, I am also indebted to Dr. M. Varadarajan, Dr. A. M. Dorai Rangaswami, Mr. K. Kodandapani Pillai, Dr. A. L. Basham, Mr. K. R. Srinivasan and other eminent scholars, whose help and encouragements have resulted in this volume.

My gratitude is also due to Dr. Jean Filliozat, Director of the Institut Francais d' Indologie, Pondichery whose generous responses to my requests and his advice have been uniform and kind, to Shri S. S. Vasan - a genius of cultural Arts, who has always been very helpful; also my thanks to the Azhahu Printers, who were responsive to bring out this work opportunely.

Annamalainagar,

25—12—1967

Fore-word

Thiru J. M. Somasundaram Pillai has already given us an anthology of Tamil poetry written during the last two thousand years with English translation. The poems have been arranged therein in the chronological order so that one may get a distinct view of the history of Tamil literature, its most concrete representation. He has attempted now at writing a comprehensive History of Tamil literature with plates and illustrations and with profuse quotations from Tamil literature. It is proposed to publish it in four volumes, first on the Sangam Age, the second on the Pallava period, the third on the Imperial Chola period and the fourth on the modern age. Tamil is a classic language like Sanskrit but fortunately it has not ceased to be a spoken tongue. It is the mother tongue of almost all the people living in Tamil land and of many citizens of South Africa, Ceylon, Malaysia, Singapore and in Far-East not to speak of the Tamils who are working outside Tamil land in India itself. Next only to Sanskrit, it is fortunate enough to have preserved an ancient literature and also a literary tradition going beyond the period of this literature thus recovered from oblivion. Tolkappiyam, in its original form, must have been there not later than the century before Christ, and yet it speaks of a rich and varied literature now unfortunately lost to us. Tamil belongs to the Dravidian Family of languages - the earliest among them to be cultivated as a language and literature of culture. All these make its study interesting and useful for the scholars of the world but the research world, unfortunately cannot make full use of this literature for want of translations in any world

language, The anthology above referred to supplied a great need but a connected picture one can get therefrom, cannot but be a blurred one because of the difference in culture. This comprehensive history is therefore necessary to get a connected and detailed picture which the scholars may now study, verify and correct in the light of their own interpretation of the facts assembled here.

Nearly 450 pages are in this first volume which attempts to cover the period from the earliest times to 600 A. D. - the period of the glorious and beautiful dawn of this Literature, It covers a very important period, in its history where the southern element is seen at its height and pristine purity and unique greatness inspite of its contact with and natural absorption of other cultures. The greater mingling comes at a later period when the pan-Indian culture has its best representation in Tamil land of these days.

This book begins with an introduction to a History of Tamil Language. The author has been waiting for now nearly three years for this introduction. I am mainly responsible for the delay in the publication of this important work which ought to have been otherwise in the hands of scholars even in 1964. I must apologise also for my scrappy work now called an introduction to the History of Tamil language.

There follows a general introduction where the background required for the study of the earliest period of Tamil literature is made clear with a sketch of the pre and proto history of Tamil land, the old traditions of Tamil land, of the three Tamil sangams, the seat besides of the three Kingdoms and that of the seven Velirs are all given.

Since these Kings, chieftains played the part of the patrons of Tamil, a knowledge about them is absolutely necessary. Then begins the survey of the ancient literature. True to the tradition, the author begins with the Akattiar legend. Naturally the Chapter on Tolkappiyar follows. He is according to tradition the disciple of Akattiyar, though the latter is nowhere mentioned by the former. Tolkappiyam at least its nucleus-is the earliest amongst the Tamil works now available. It is a book on grammar but it also includes a part on poetics which is very valuable for knowing the literary trends of the age of Tolkappiyar and his predecessors. The author summarises the recent researches in this field.

The author follows this by his study of Tirukkural, a book which had been translated into many languages of the world. He summarises a note by his uncle the famous Nallasami Pillai and gives a translation of the first chapter in Kural so that the reader may form his own opinion thereon. It may be that the author believes that Tirukkural is the earliest amongst the Sangam works; even otherwise he is justified in starting with Tirukkural, which is the cream of the ancient Tamil culture. Sangam works may be studied from this point either as leading to this work or as leading therefrom. The author writes next about the important poets and poetesses of the Sangam age.

Sangam poetry now consists of nine anthologies - Ettu-t-tokai, Eight anthologies of poems of varying lengths but none of them exceeding thirty two lines and Pattu-p-pāttu another anthology of still longer poems, none of which are shorter than 100 lines. The author therefore proceeds to study the Sangam literature under these well known heads.

The major portion of this part consists of illustrative verses and their translations. There are also important notes on facts of interest - such as culture, cities, food and merchandise.

The last is a chapter on the socio-economic life of the Sangam and its continuation, with profuse quotations and adaptations of passages from the authors who had worked on this problem. This chapter is necessary for understanding the culture represented by the sangam literature. The following sub-titles will explain the scope of this important chapter - society, kingship and system of Government, the three families of kings and their origin, king's justice, King's sense of humaneness, interstate - relations, - architecture in the royal cities, warfare, military camp, food and clothing, Royalties and poets, economy, women, agriculture and commerce, Sea-power of the Tamils, Arikamedu, the earlist Indo - Roman trading Station, Social life, Religion and Rituals, the megalithic burials and Urn fields of South India in the light of Tamil Literature and Tradition, Sepulchral urns at Adichanallur and Fine Arts. Many doubts and blind spots in Sangam verse, will be removed by the discussions on the above topics.

He thereafter turns to the age of Buddhism and Jainism which had given us the famous Twin Epics - *Silappathikāram* and *Manimekhalai.* The earliest Tamil epic is unique that it is not a story of a hero or a king unlike other epics of the world. It is the story of a chaste woman fighting for the fair name of her lord, singlehanded. In the end, she reaches perfection. Manimekalai is the story of the girl born in a community of public women rising to the greatness of a leader and a *guru.*

These epics have been discussed at length as usual with illustrative passages. That was also the golden age of the Ethical literature called the PATINEN-KIL KANAKKU, dealt with on the same pattern explained above.

I therefore congratulate the author on this pioneering work of his.

University of Madurai. T. P. MEENAKSHISUNDARAN.

A SHORT INTRODUCTION TO THE HISTORY OF TAMIL LANGUAGE

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0. The Dravidian:

Tamil language occupies a place of importance in the Dravidian family of languages. Though attempts have been made to connect the Dravidian family of languages with other families of Indian languages, such attempts have not been successful to satisfy a majority of linguists. From that point of view, one can say that Dravidian languages are perhaps to be considered as "The Indian Language" that has no established connection outside this country. There are scholars who think this language came from outside India; and there are others who assert that this was the oldest language spoken in the old continent now lost in the Indian ocean and that it spread from there throughout India. A recent attempt has been made to identify the Dravidians with the people who used iron implements as found at Brahmagiri along with the Aśokan remains; this iron users probably came not earlier than the 8th century B.C. But it has been argued that these need not necessarily be the Dravidians.

Scholars like Caldwell, Gundert, Kittel and others even in the nineteenth century traced to the Dravidian source some of the old Sanskrit words which had not their proto type in the Indo-European and which could not be scientifically traced to the Indo-European. In the twentieth century, Sanskrit scholars like Dr. Burrow, Dr. Emeneau and Sir Ralph Turner failing to explain certain etymons in Sanskrit as belonging to the Indo-European source, achieved success when they attempted to explain them

as coming from the Dravidian or the Munda – the languages with which the speakers of the Indo-Aryan languages came into contact in this land of India. Dr. Burrow has found these Dravidian words in the Vedas themselves, but he points out, the borrowings were almost negligible thereafter till a later period when once again the borrowings increase in number. All these studies lead to only one conclusion that the Dravidians were in India before the advent of the speakers of the Aryan languages.

It is only, in the South, the great Dravidian languages have developed into cultural languages with literatures of their own. Among these, Tamil has the oldest literature now extent. Next comes Kannada; third comes Telugu; Malayalam which might have been existing only as an independent spoken language was however identifying itself with the cultural and literature of the Tamils till the tenth or the twelfth centuries. These four languages occupy the coastal and inland regions of southern India. But what are now called uncultured languages tried to escape this kind of development, because the speakers of those languages receded into the forests and mountains.

The Dravidian languages can be divided into three major groups viz., (1) the Northern Dravidian represented now by Brahui spoken in Baluchistan now in Pakistan, Kūḍux spoken in Madhya Pradesh and Malto spoken on the borders of Orissa and Bengal, (2) the Central Dravidian consisting of a number of languages like Kolami, Parji, Naiki, Konda, Gondi, Kui, Kuwi, Gadaba, and the recently discovered Pengo, (3) the southern Dravidian consisting of Tamil, Kannada, Malayalam, Toda, Badaga, Tulu, Kodagu, Irula etc. Telugu stands more attached to the Central group. The Central Dravidian is found in the

Madhya Pradesh, in the Vindhyas and in the south in the Deccan now represented by Andhra Pradesh. There are found in Telugu some of the aspects of the Southern Dravidian as well such as palatalisation of the initial velar. The Southern Dravidian should be divided into two groups (1) those coming from the proto Kannada and (2) those from the proto Tamil–Malayalam.

The North Dravidian for example is characterised by the velar plosive remaining as such when followed by /ī/ whilst elsewhere it becomes a velar fricative whilst Tamil is characterised by the velar becoming palatalised when followed by /ī/ or /ĕ/ and when not followed by a retroflex. The Central Dravidian is characterised often by metathesis like avanṟu > vāḍu and by the loss of the final nasal in the pronouns and by including human feminine singular in the Non-human singular whilst including Human feminine plural in Human plural The Southern Dravidian is characterised by the past tense forms with the dental also as the tense signs. It is also characterised by the development of the five–fold gender distinction viz., masculine singular, feminine singular, human plural, non-human singular and non-human plural. The Tamil is characterised by the palatalisation already referred to and also by some ancient relic forms. It is distinguished from modern Malayalam by the preservation or development of the gender suffixes in the finite verb forms which are not found in Malayalam.

The Tamil like Malayalam is also characterised by the conversion of /e/ and /o/ in the initial syllable when not followed by a high vowel into /i/ and /u/ respectively.

The speakers of the Aryan languages and the Dravidian languages should have come into contact with each other from

the Vedic age. The conclusive evidence for the knowledge of the Aryans about South India comes to us only later; for instance, the Pandyas and Cholas are referred to only by Vararuci who has attempted to fill up the lacunae in the descriptive grammar of Sanskrit by Pāṇini of the sixth century B. C. According to the majority view, Vararuci is not earlier than the fourth century. Patañjali who is not later than the second century B. C. mentions the great southern city of Kāñci. The Aśokan inscriptions are aware of the Tamil Kingdoms. The three Southern kingdoms were Cola, Cera and Pandya. They also mention the fourth kingdom of the Satiyaputras which thanks to the loss of the initial palatal has been identified with Adiyamāṉ family by Dr. Burrow. The fact that Aśoka mentions the form Kēralaputra shows according to Dr. Burrow that the palatalisation of the initial velar has not become thoroughly established in his age.

We have inscriptions in the caves of southern districts of Tamil land written in a script which along with the Aśokan script can be traced to a common source probably that of Moheñjodaro. But the language has now been proved to be Tamil, where alone exist the peculiar sounds - /ṟ/, /ṉ/ /and ḻ/.

1. PHONOLOGY

The Proto-Dravidian had the following contrasting sounds.

Vowels:

i	ī				u	ū
	e	ē		o	ō	
		a	ā			

Consonants :

k-	c-			ṯ-	p-
-k-	-c-	-ṭ-	-t-	-ṯ-	
-kk-	-cc-	-ṭṭ-	-tt-	-ṯṯ-	-pp-
-ṅk-	-ñc-	-ṇṭ-	-nt-	-ṉṯ-	-mp-
	ñ	-ṇ- ; -ṇ	n-		m
y					v
		-ḻ-;-ḻ		-r-	-vv-
		-ḷ-;-ḷ	-l-;-l		
		-ḷḷ-	-ll-		

When we come to Tamil and examine the earliest literary records viz; Caṅkam literature which may not be later than the second century A.D., we find that certain changes have occurred from the point of view of Tamil. There are contrasts between the dental /ṉ/ and the alveolar /n/. ñ is preserved only in Tamil and Malayalam though even here Tamil has lost ñ in many places where Malayalam still preserves it. In the medial position /–p–/ has become /-v–/ in other languages and even in later Tamil. But the ancient Tamil preserves the medial /–p–/ in the forms like /tapu/. What has become a trill or a dental or a retroflex in other languages remained as an alveolar plosive in the early Tamil. The voiced retroflex groove fricative –ḻ– is found in Tamil and in ancient Kannada and Telugu.

The earliest Tamil inscriptions which can be dated on paleographical grounds are found in the old Pandya country in the caves which were occupied by the Jain or Buddhist monks during their winter retreats. The earlier of these inscriptions do not distinguish between long and short consonants probbly they could not be distinguished by the foreign scribes. Inscriptions are small dotive tablets. /ḻ/ written like the

modern *g* in English writing bears similarity to the modern /l̲/. Tolkāppiyar speaks of retroflexion while describing the alveolar plosive and the nasal. The alveolar nasal in these inscriptions show a bend which may denote this retroflexion. The alveolar plosive is a combination of the retroflex /ṭ/ and the dental /t̹/ suggesting that it is pronounced midway between these. The diphthongs /ai/ and /au/ are absent; /ḍh/ and /ṭh/ are found in two Prakrit loan words only. The phonemes are as in the ancient Tamil and Proto Dravidian as described earlier. Amongst the plosives /k/, /c/, /t/, /p/ alone occur initially though they occur intervocalically and after their homorganic nasals. The palatal nasal occurs only medially before the palatal /c/. Plosives never occur finally. True to the statement of Tolkāppiyam the glide is absent in many cases and we have vowel clusters. There are no consonantal clusters initially or finally. The forms like ceytāaṉ are found.

One may summarise the morphological principles of these inscriptions for a better understanding of their language.

Dravidian languages continue to be the suffixing languages and being what are called the agglutinative languages, the different elements in the word remain as though unattached to one another so that their morphologicial and grammatical systems remain transparent. One can also assert that the distinction between noun and verb could not have been there at an early stage.

The inscriptions being short, there are no occurrences of conjunctive participles but there are relative participle forms like /pir̲anta/. To the relative participle forms are added the pronominal suffixes /aṉ/, /ār/ or ōr/. eg. kot̹t̹iōr The last is

probably the conjugated noun. We have two conjugations: (1) where the past tense form shows /-ṯṯ-/ or /-ṉṯ-/ as past tense sign. (2) Those roots ending in kuṟṟiyalukaram add /-i-/ as the past tense sign. There is a distinction between the non-causal and the causal. The causal suffix is /-pi-/. Ex: koṭupiṭor<koṭṭuppittōr which corresponds to modern koṭṭuvittōr. Note the medial /-p-/. We may note a number of stages in Tamil. (1) /-p-/ remaining /-p-/; (2) /-p-/> /-v-/ after vowels and semi-vowels; (3) /-p-/>/-b-/ after the nasal; (4) /-p-/>/-m-/ after /m/. The cave inscriptions belong to the first stage.

The words are divided into human and non-human with singular and plural in each. The inflexional /-ṯṯ-/ is found in words like *nikamaṯṯōr*. There is concord or cross reference between the subject and the predicate in gender, number and person. Ex: nikamattōr koṭṭiyōr. The sentences are substantive sentences with a topic and a comment. Title and proper names are juxtaposed and their juxtaposition shows that they are put in apposition with each other or the first is an attribute to the second the head. True to Tolkāppiyam the titles precede the proper names. The form yāy, ñāy and tāy of the Caṅkam age lead us to identify the form āy without the initial t- etc. This would suggest in kinship terms like tantai etc., which begins with a /t-/, the real or inferred forms which should begin with /a/ etc. True to this conclusion Mr. Iravadam Mahadeven has explained forms like *aṉṯai* occurring in these inscriptions as meaning "father". Place names and personal names known to the Caṅkam age are found in these inscriptions. Among those inscriptions of a later period we have long consonants. Consonant with a dot appear later not only in the inscriptions but also in the coins of Sathakarnis where the Tamil word *tiru* corresponds to Sanskrit *Śri*.

Traces of an earlier stage where singular and plural alone were denoted by the final -/ṉ/ and /*-m*/ respectively and the

existence of a third person pronoun tāṉ corresponding to I person yāṉ, II person ni, may be safely asserted from what we know of early Tamil. So also one can say that the Proto Dravidian distinguishes between only masculine and the non-masculine.

Tolkāppiyam in its nucleus form belongs to the pre-Christian era especially the eḻuttatikāram though even here there are elaborations of a later date. There is a chapter on articulatory phonetics but even here certain sutras are missing. The contrast is between ottuṯal meaning "perfect contact" of stops and varuṭal meaning "imperfect or intermittent contact". Tolkāppiyar has taken /av/ as /au/ but the assonance in Caṅkam poetry will show that this is wrong and the diphthong /au/ has no place in Tamil. He speaks of /ai/ but even according to him a+i>/ai/ and in the final position the /i/ therein alternates with /y/. There is a contrast not only between the short vowels and long vowels but also between the short consonants and long consonants. But /r/ and /ḻ/ never occur as long in Tamil. The velar nasal cannot be a phoneme if we restrict our attention to the materials available. The palatal nasal contrasts with the dental nasal in the initial position. They do not contrast in the medial position except as long consonants in compounds. The palatal nasal occurs in the final position only in one word and the dental nasal only in two words. Thus they have a low functional yield and later /ṉ/ merges with /ñ/. As for alveolar and dental nasals they later fall together. Only the written convention differentiates them, at a later period, by using the script form of the dental /ṉ/ in the initial position and before /ṯ/ and using the alveolar /n/ in the medial and final positions and before /t/. It is also very difficult to argue for a /y/ phoneme which often occurs as an alternant to /i/; initial /yā/ is really /iā/>/ıā/.

Tolkāppiyar explains the restrictions about the occurrence of initial consonants coming only with certain vowels. /y/ does not occur initially except when followed by /ā/. Palatals /y/ /c/ and /ñ/ do not occur with /a/. In such cases /a/ is palatalised into /e/. Ex. cā>cettaṉ; yāṉ>eṉ; The labio dental /v/ does not occur in the initial syllable followed by the labials /u/, /ū/ and /o/, /ō/. Tolkāppiyar speaks of certain usages where the glide does not occur. He also speaks of vowel clusters especially aḷapeṭai. When two vowels occur (1) there will be a glottal stop in between them or (2) they become diphthongs. Ex. piṟa+i>piṟai>piṟay or (3) they get a glide in between them. We have āi>āy etc. which when glide occurs becomes āvi etc.

Tamilians were aware of the conception of the phonemes though they never defined it anywhere. Tolkāppiyar defines the basic sounds in his articulatory phonetics; they have to be taken as phonons. Tolkāppiyar describes their combinatorial variants which he calls cārpeḻuttu. /u/ becomes unrounded /ɯ/ when occuring final in the canonical forms (C) V (C) Cɯ or (C) V (C) CVC (C) ɯ./i/ becomes centralised and shortened in the suffix- miyā and also when /i/ is a variant of the unrounded /ɯ/ whenever followed by /y/. In some places the long plosives become their fricatives according to one interpretation. The long fricatives are denoted by the respective plosives preceded by āytam or three dots. Gradually the forms with long plosives and the long fricatives came to be differentiated with meaning and it is this stage which is represented by Tolkāppiyam.

According to Tolkāppiyam the short monosyllabic word ending in /v/ or /l/ or /ḷ/ and followed by a word beginning with a plosive gives rise to the existence of its long plosive.

It is here that these long fricatives come as alternants. The final /v/ becomes assimilated to the next plosive and where /l/ or /ḷ/ is followed by the dental plosive both the dental and the lateral become assimilated reciprocally and become /tt/ and /ṭṭ/ respectively.

Ex: av+kaṭiya>akkaṭiya "those are hard"

kal+tītu>kattīṯu "the stone is bad"

muḷ+ṯīṯu>muṭṭīṯu "the thorn is bad"

These rules help us to trace more roots ending in /v/ than the four enumerated by Tolkāppiyar such as /vav/, /kav/, /pav/ etc. There is another combinatorial variant where the nasal /m/ when followed by /v/ becomes shortened. Perhaps it is here a labio-dental nasal. It also gets shortened occurring immediately after the alveolar /ṉ/. Ex. pōṉm. The sutras referring to these must be later additions because Tolkāppiyar does not include them under combinatorial variants.

The chapter on prosody in Tolkāppiyam speaks of kuṟṟiyalukaram followed by consonants occurring in verses perhaps as in *vikkuḷ*. According to *eḻuttatikāram*, *kuṟṟiyalukaram* occurs only in utterance final. According to the reading accepted by Iḷampūraṇar, kuṟṟiyalukaram should have been therefore occurring elsewhere also in a later age. /nm/ and /ṇm/ occur as word-final in the Caṅkam age. Again see *aḵtai~akutai*. This means āytam behaves like a consonant in some places and like a syllable in other places.

In the Pallava age the vowel phonemes continue as usual. The diphthongs /ai/ and /au/ especially the latter are found predominantly in the Sanskrit words borrowed. Because of the absence of vowel clusters /e/ and /o/ do not occur as word finals. In this age dental /ṉ/ and velar /ṅ/ are merely

allophones of the alveolar /n/ and the bilabial /m/. In the Chola age /ṉ/ also ceases to be a phoneme. In the learned dialect all the Sanskrit consonants occur. But they have not attained the status of phonemes. /r/ and /l/ occur as initials in the colloquial language and also in many dialects. See *oṭṭakkūṯṯar*. But the literary dialect soon went back to the older usage. The alveolar and dental nasals fall together. So do /ḻ/ and /ḷ/. The alveolar plosive and /r/ fall together.

The shortening of long vowels especially before clusters is frequent in the Pallava and the subsequent ages. There is a tendency to pronounce sounds at a rapid rate. The commentators state that the quantity of the consonant dissolves in the quantity of the vowel following it. The consonant does not disappear and therefore the quantity of the vowel only is diminished. This leads often to the disappearance of the vowel especially in between plosives and r/l. The syllable is kept alive as an onset type with a loose transition of consonants. There is also the old tendency to avoid this consonantal cluster by the insertion of an epenthetic vowel which at this stage is often different from the original vowels e.g. *kuḷir*>*kuḷr*>*kuḷur*. The front vowels develop into diphthongs with a final /y/. /i/ and /u/ in the initial syllable become /e/ and /o/ respectively probably because of the spread of the tendency in other Dravidian languages at the northern border of Tamil speech. This first started with reference to Sanskrit words but from the eleventh century onwards /u/>/o/ even in Tamil words. There is the palatalisation of the final /u/ to /i/ after the palatal /c/ e.g. añci. The dental /ṯ/ preceded by its homorganic nasal become palatalised when both are preceded by /i/ or /y/. e. g. *aintu*> *añci*. /a/ when followed by a palatal is palatalised into /ai/. Ex. *aracar*>*araicar*. It continues even in the literary usage in the eleventh and twelfth centuries /ai/>/a/ as in aiṉṯu>añci.

Elsewhere /ai/ > /e/ Ex. *araicar* > *arecar*; cinai > cine. Therefore finally /e/ in this way begins to occur in this age. In the eleventh, twelfth and thirteenth centuries front vowels develop an onglide /y/ in the initial position. /a/ preceded by a labial becomes /o/. e. g. *puṟavari* > *puṟovari*. Palatals in the Cola age become dentals. e. g. *ñāviṟu* > *ṉāyiṟu*; Caṇḍēsvara > *taṇḍēsvara*. The voicing of the intervocal plosives and the plosives after the nasals started in the Pallava age but it was not well established. The Sanskrit transliteration of Tamil names proves that the plosives continue to be voiceless. But by the ninth century their voicing is well established. The falling together of the alveolar /*n*/ and the dental /ṉ/ begins in the Pallava age but becomes pronounced only later. The falling together of the alveolar /t/ and /r/ starts only in the tenth century first in clusters and then in the eleventh century in the intervocal position. There is first of all the confusion between /ḻ/ and /ḷ/ in the dialects of the north where we have kēḻvi for kēḷvi; āḻvar for āḷvar. But the important change is that of /ḻ/ > /ḷ/ in the southern districts, from the eighth century. /y/ ending disappears. e. g. vāykkāl > vākkāl in the Cola period. But in some cases /y/ is pronounced as /yi/ eg. cey ~ ceyyi. In the Pallava age the medial /y/ or /l/ is considered by the prosodists as non-existent for the purpose of rhyme and syllabification. /r/ uniformly disappears in the eleventh, twelfth and thirteenth centuries before /n/, /m/, /v/, /ṉṯ/, long plosives or a pause. e. g. kārttikai > kāttikai etc. Intervocal /k/ or /c/ becomes /y/. e. g. vaikāci > vaiyāci; icaitta > iyaitta. From the Pallava period, not only plosives but also other consonants tend to end with an enunciative /u/. e.g. maṇ ~ maṇṇu; mān > mānu.

The āytam also becomes voiced e.g. *aḻaruṟa*. In many places it disappears. By the time of Tirukkuṟaḷ it assumes the value of /y/. In Peruṅkatai and Nammāḻvār, āytam rhymes

with /y/. e. g. kakcu~kaycu. And the grammar Avinayam specifically states a+āytam = ai. Vēḷvikkuṭi grant has three variant forms viz. iṭu~ikṯu~iṭu. This āytam occurs also in the eleventh century. e. g. tiruvekkā. Later it disappears from the colloquial speech.

In the Vijayanagar period the vowels change in quality and quantity to a still greater extent. kuṟṟiyalukaram occurs medially also. In the final position it sounds nearer to /i/. /ai/ is pronounced as /ey/ and /e/. In the early period ya > e : e.g. yaman > eman. In this period the initial /y/ is lost. yār > ār. Some grantha letters along with their pronunciations /j/, /ṣ/, /ç/, /s/, /h/, /kṣ/, /çri/ were introduced to pronounce the Sanskrit borrowings. More or less a fashion was established when adopting Sanskrit words into Tamil as stated in Naṉṉūl; but later other changes followed. /kṣ/ > /c/; /ṣṭ/ > /sṯ/; final /am/ > /ai/. e.g.: māṭam > maṭṭai. /hy/ > /ṅk/ Ex: asahya > aciṅkam.

The foreign writers of the sixteenth, seventeenth and eighteenth centuries write the long plosives as the voiceless short plosives whilst the short plosive is always written as a voiced one. The palatal plosive had two pronunciations initially. One is the voiceless /tch/ as noted by De Nobili. In other dialects it becomes a sibilant /s/ both initially and intervocally. The old alveolar plosive is written by the foreigners as /rr/; when it follows a nasal it is transcribed as d/dr. The long alveolar is written as a long dental. But in the learned pronunciation it is transcribed as /ṭr/. The alveolar nasal followed by its plosive becomes a long retroflex nasal. oṉṟu > oṇṇu. The retroflex or alveolar plosive when followed by a plosive becomes assimilated to the latter. The nasals other than /m/ also are lost or become changed into the homorganic nasal of the following plosive, *veṇ cāmarai > veñ cā marai* There is a rare free variation of /r/ and /l/ : Ex: *araṭṭi ~ alaṭṭi.*

In the twentieth century the dialectic variations are carefully observed by the dramatists and the screen-play writers. In Vellorewe have *kīṯu* for *irukkuṯu.* The various transformations of the old /ḻ/ characterise the various Tamil dialects. In Madras *paḻam*>*payam*; *iḻu*>*isu* in North Arcot; *tiruviḻā*>*tiruviṣā* in Chidambaram; *paḻam*>*paḷam* in southern districts and Ceylon. The word *avarkaḷ* is pronounced as *avāḷ* in the Brahmin dialect; *avaṅka* in Madras, *avuṅga* in North Arcot; *avuha* in Nanjilnādu; *aviya* in Tinnevelly and Coimbatore. *sāmān*> *jāmān* in Madurai. *eṇpaṯu*>*embḷadu* in Tanjore. In Erode /ḷ/ and, /l/ are falling together. /ṅ/ becomes a phoneme in Nanjilnadu where *aṅṅaṉam* "in that way" contrasts with *aṅkanam* "the drainage". In Kāyalpaṭṭinam *vāṅki*>*vēṅki* "having bought" contrasts with *vēṅkai* "tiger". In the dialect of college students /f/ and /p/ contrast in *coffee* and *copy*. In the Muslim dialect /z/ and /j/ contrast. e.g. zāmin and jāmūn. Further e>o after labials; peṇ>poṇṇu; miḍā>meḍa>moḍa. We noticed the initial /i/ having an onglide /y/. The back vowels as pointed out by Dr. Caldwell in the initial position have always an onglide /v/ or /w/. Before the other initial vowels in many dialects there is a glottal stop as an onglide.

The next great development is of nasal vowels. e.g. maram> marõ etc.

vantēṉ >*vaṉṯẽ* I person singular
vaṉṯē II person singular
vaṉṯāṉ >*vaṟṯã* III person masculine
vaṉṯāḷ >*vaṉṯā* „ feminine

Thus the nasal phonemes become important in morphology.

The voiced plosives, thanks to the number of foreign words become phonemes. e.g. pāvam "sin" bhāvam "the inner idea" The clusters avoided in the earlier age occur frequently

in the allegro pronunciation and in borrowed words, e.g. ḍabbā, tin "can" vaḍḍi, "interest" kaṭṭil>kaṭlu "cot" We have also clusters of three consonants but there is a loose transition from the first two consonants to the third perhaps with a juncture eg. *pala* "many" *palle* "tooth" (accusative); *pal+le* "in the tooth". Restrictions on the occurrence of the consonants initially also disappear. e.g. rāman.

A two-way distinction among consonants is established as front and back relatively.

/k/ /c/; /ṭ/ /ṯ/; /ḷ/ /l/; /ḻ/ /y/; /ṣ/ /s/; /ṇ/ /n/; /r/ /ṟ/.

MORPHOLOGY

The sentences in ancient Tamil originally must have been substantives rather than verbal. The form *ceyyum* occurs and forms like ceyyunar gives *ceyyuṉ* also, probably they represented the plural and the singular respectively. We have uṇku – uṇkum; ceṉṟu – ceṉṟum. There is reason to conclude that *uṇku* and *ceṉṟu* were originally uṇkun and cenrun in singular. Though these are preserved only in first person, they must have been common to all the persons as shown by Kannada. In Malayalam the finite verbs do not have gender suffixes and they are therefore similar to the conjunctive participles. uṇarṉṭicin in ancient Tamil is the form without any gender suffix. Here there are double suffixes /ṉṯ/ and /iciṉ/. In kaṇṭāṅku etc., we have the conjunctive-participle-like-finite verb kaṇṭu. What are called viyaṅkōḷ contain only one suffix /–a/lor/–a/ which are also suffixes of verbal nouns or infinites. These old predicates though common verbs are preserved only in the implied command or viyaṅkōḷ.

Tolkāppiyam divides words into nouns and verbs but syntax alone could help us to identify them. The subject word will be the noun and the predicate the verb. There is

no copula in the Tamil sentences. Tolkāppiyar from the point of morphology divides uriccol "semantemes" and itaiccol "morphemes" to use these technical terms in the sense in which the Europeans use them. But according to modern American usage uriccol are the root-morphemes and itaiccol are the non-root morphemes

If we understand the agglutinative nature of Tamil we could appreciate Tolkāppiyar terming all these as words. It is beeause of this that he gives the morpheme in the canonical forms (C)V(C) or (C)V(C) CV. /ṯṯ/ is therefore mentioned as /aṯṯu/. The non-root morphemes include the following: (1) Tense signs (2) case signs (3) particles of comparison (4) enclitics - acai (5) sound fillers, - icai niṟai (6) suggestive particles (7) cāriyai or empty morphemes which were probably inflexional increments. The predicate can be an expression of an action taking explicitly or implicitly in the past, future or the present or an affirmation of existence or non-existence, an interrogative word, an implied command or assertion of a quality or a noun. This shows the kind of sentences which Tolkāppiyar analysed. The verbs, understood as above, are non-finite or finite. (1) Cāṯtan vaṉṯān and cāṯtan pōṉān can be transformed in two ways. vaṉṯa cāṯtan pōṉān where the finite verb or predicate vaṉṯān is transformed into vaṉṯa, a peyar eccam or a noun adjunct since it is an attribute of cāṯtan, a noun. (2) The sentence can be transformed also into cāṯtan vaṉṯu pōṉān where vaṉṯān has been transformed into a conjunctive participle vaṉṯu which has to go with pōṉān for completing the sentence. This is called *viṉai eccam. peyar eccam* may explicitly denote either the past or the non-past eg. *ceyta* or *ceyyum.* This shows really speaking, that there are only two tenses in ancient Tamil. The present is included in the non-past. The tenses are relative especially in the con-

junctive participles. The action of the participle, taking place before the action of the finite verb, whatever may be the tense of the finite verb, is the past; otherwise it is non-past. Ex. vaṉṯu pōnāṉ; vaṉṯu pōvāṉ. There is the implied relative participle - a nominal root + a. cāṯṯan ṉallavan is nominalised as ṉalla Cāṯṯan where nalla is a *peyar eccam.* In the explicit *peyar eccam* which denotes explicitly the tense we have the conjunctive participle with /a/. vaṉṯu+a>vaṉṯa. It has already been noted that the predicates were originally substantives and therefore we can think of these taking a genitive case sign /–a/ and thus becoming an attribute of a noun. We find that the roots of the so-called verbs like cey take other case signs as well. e.g. ceyiṉ, ceyaṟku. These have been classed as viṉai-y-eccam because they can be substituted by viṉai-y-eccam. (1) Ceyaṟku "for the purpose of doing" (2) ceyiṉ "if one were to do". The other verbal participles are (3) ceyṯu, (4) ceyyū [cey+ṯ+u>ceyyū through the loss of –ṯ–]; these denote the past. (5) ceypu denotes the non-past. (6) ceyṯeṉa is really a compound word ceyṯu+ eṉa "therefore". As the existence of ceyṯu as a predicate has been forgotten, ceyṯena has been taken as one word meaning "this was done therefore i.e., because of what was done" We referred to viyaṅkōḷ or implied commands which were originally verbal nouns coming as predicates. This was also used as a non-finite verb requiring another finite verb to complete it. (7) ceya (8) ceyyiya and (9) ceyyiyar patterns are viyaṅkōḷ and probably verbal nouns like ceya and these are also used as verbal participles denoting the future. Tolkāppiyar speaks also of conjunctive participles ending in pin, mun, kāl, kaṭai etc., which are really locatives. These are preceded by forms like that of a relative participle. The relative participle

and the locative become one word and have the force of a verbal participle. If the phrase means "in that period of time which one had stated" it will continue to be a relative participle going with a locative. If, however, it means "if were to happen" it has ceased to be a phrase and has become a verbal participle.

In the non-past ceypu, /-p-/ is the sign of the non-past. In ceyṯu /ṯ/ is the sign of the past. /i/ is also a past tense sign which ordinarily occurs with roots ending in a kuṟṟiya-lukaram. There are words like aruḷ, col etc., which also take this /i/. The literary language of Tolkāppiyam shows that there was a time or a dialect in which most of the roots took /i/ as the past sign, as happens for instance, in Telugu root. (but the Telugu roots uniformly take a formative *-cu.*) e.g. uṭīi, keḷīi etc., (uṭu+i, keḷu+i by the morphophonemic rule V_1V_2 $>$-V_2V_2- become uṭīi etc. In the finite verbs we have /in/ (i+n). In āna, pōna the past tense is only /n/. /icin/ which is found as a past tense sign in Koṇḍā occurs as an expletive in ninṟicin etc.

Finite verb is formed by adding the gender suffix to the relative participle. One can add the suffix directly to the root. For instance nal+aḷ>nallaḷ or one can add aḷ to the relative participle and get nallāḷ which becomes later nallavaḷ, There is another form nallōḷ which is a conjugated noun or viṉaiyāl aṇaiyum peyar. The root is elsewhere inflected and the gender suffix added (eg.) malai+in+an > malaiyinan. When *in* occurs as past tense sign, then also the gender suffix is added immediately after that. e.g. oṭuṅkiṉan. In the non-past ceypu which may be taken also as a verbal noun, the gender suffix is directly added. ceyvāṉ (-p- intervocally >-v-). There is also the form ceyvāṉ (ceyva+aṉ) where one gets ceyva the old non-past relative particle - existing in Kannada as geyba but which had been lost in Tamil.

The following are the pronouns in the age of Tolkāppiyam and in the Caṅkam age.

	Singular	Plural
I Person		
Nominative:	yān (192)	yām(182)/nām(188)
Oblique:	en (192)	em/nam (190)
II Person		
Nominative:	ṉi (179)	ṉīyir(659)/ṉīvir(628)
Oblique:	ṉin (179)	ṉum (162)
III Person		
Nominative:	tān (192)	tām (188)
Oblique:	tan (973)	tam (111)

tam, nam, and num are used also as cāriyai (191); tān (1012) and tām (2) as emphatics.

There are two declensions - nominative declension and genitive declension. The case signs in the former are added directly to the nominative form. In the latter it is added to an oblique form which itself has the force of 'a genitive - locative' or in other words of an attribute. The inflexional increments are the ancien {*-a*; *t*~*ṟ*~*ṭ*; *-an*/*am*; ~*in*; *-ku*; *-an.*} When the force of an older inflexion is lost, or is changed, another increment is added. *-ku* has also the genitive force as is still preserved in words denoting kinship relation; *avanukku makan* "his son"; *-ku* originally had also the locative significance as preserved in directional words like *vaṭakku* etc., and in old usages like *maṉaṟku inṟa muḷai* and in time words *āṭikku, nāḷaikku* where the grammarians take the *-ku* as cāriyai or an empty morpheme, because *-ku* has become restricted to the dative. See *-kaṇ* a locative case which is *-ku+-aṇ* another locative case sign. see *naṭu-v-aṇ*. *ān* meant a place; it occurred as a

locative: eg. *paraṇiyāṟ koṇṭān* "he captured on the paraṇi day"; later it was restricted to the instrumental. *ān* and *oṭu* occurred as instrument and social case signs in ancient times, though by the time of Tolkāppiyar, they became restricted more or less as instrumental and social case signs respectively. *atu* is a combination of the ancient -a+t[u]. In *enakku* "to me" we have *-akku* a combination of *-a* and *-k*[u]. Though Tolkāppiyar speaks of *-atu* as the genitive, it has not become frequent even in the medeival period.

The original fifth case in Tamil was really a case of comparison and it is only in the medeival period a real ablative of motion developed, but even then it is the verb of motion which followed, that gave that meaning. The oblique *-am* has the alternant *-ai* (cf:- *paṉai+kāy=paṉam kāy*) and this *-ai* was later - even in Tolkāppiyam - restricted to the accusative. One may generalise that what was originally the attribute or oblique case later on developed into the various cases.

The following are the usages special to the age of Tolkāppiyar.

1) The use of viyaṅkōḷ or implied command occurs only in the third person.

2) Comparison is divided into four kinds; comparison of colour, comparison of shape, comparison of action and comparison of effects. Specific particles of comparison are assigned to each one of them.

3) The roots cel 'to go' and koṭu 'to give' were used only with reference to third person and vā 'come'

and tā 'give' only with reference to first person and second person.

In the Cankam poetry these restrictions are no longer valid.

In the Cankam age the passive voice was slowly finding a place for itself in Tamil. The distinction between *Piṟa-vinai* and *tanvinai*, ergative and non-ergative, is found. As in Kannada, there are instances where the distinction is not developed or lost. But the distinction between causal and non-causal is found in all the verbs. In the non-human, singular and plural come less and less to be distinguished even in the finite forms. *ellām* 'all' is not restricted to the non-human; it does not occur as the I person plural. *kaḷ* suffix is for the non-human; and in Tirukkuṟaḷ, it was used for the human as well.

In other forms, conjugation slowly followed the pattern of the more frequent fourth and eleventh conjugations as described in Tamil Lexicon.

In the Pallava age a new particle *kil* 'to be able' arises and it is conjugated as a seperate root *kiṟpān uṇṇavē* "I am able to eat alone" as in Tiruvācakam. The most important change in this period is the development of the present tense sign kiṉṟu. There were also a vinai eccam of the pattern *ceykinṟu*; but this disappeared by the end of the Pallava age. The relative construction with a relative clause following the relative pronoun slowly comes into Tamil. *uyarvaṟa uyar-ṉalam uṭaiyavan evan avan* (Nammāḻvār). *-an* becomes the first person singular suffix. Kuṟṟāla-k-kuṟavañci has the form *ceyyuṉum*, probably on the Telugu pattern *cēyunu* 'they will do'. More and more roots get the formative suffix *-ku*. The tendency to insert at the end of the root an enunciative

vowel spreads. eg. *palku* becomes *paluku* and then we get the verbal noun *palukku* 'multiplying'; the locative *il*, is added to such forms. For instance, *kuḷikkil* is 'whilst bathing' and not 'if one were to bathe'. Even as *–āl* was added to the past and future conjunctive participles to denote conditional. eg. *vantāl* etc., *āl* is added to the medieval present conjunctive participle form *ceykinṟu* See *āṭukinṟāḷ* etc. *Ceytālum* that is *–alum* added to the conditional *ceytāl* means 'even though it were done'.

The comparison was denoted by the periphrastic form *ataippārkkilum* or *ataikkāṭṭilum* 'better than that'.

There is now an analytical tendency as against the synthetic tendency. For instance, the negative finite verb *ceyyān* 'he, will/does/did not do' which as synthetic form is more and more replaced by *avan ceyya illai*, where the agent, action and negation are denoted by three different words. The case signs are also replaced by independent words, which however in course of time became *Collurupu* or quasi case signs. The case *avanukku* is replaced by *avanporuṭṭu* or *avanukkāka*.

The demonstrative base *u* also slowly disappears.

Tolkāppiyar does not mention the first person *nāṉ* but on the analogy of *nām* the first person inclusive plural, *nāṉ* develops as the corresponding singular and in the modern period completely replaces *yām* but only in the nominative form. The second person oblique plural *num* leads to the development of the analogic form *nun* in the Pallava age; but in the modern period both are replaced by *un* and *um* 'you'.

Suffixes like *cāli* eg. *putticāli* 'one who is wise', *kāran* eg. *catikāran* 'one who plots' etc. become frequent in literature which is now developed for common people. Conversational

style comes to be used and in modern times from nineteenth century, the dialectal forms are used to denote the region of the particular character in the drama. The final suffix with the long vowel has given way to that with the short vowel, eg. *vanṯā̃ṉ* replaces *vanṯaṉaṉ*.

If we look at the verbs in Tamil, except a few forms like *koṇṭā* 'he took' etc., the second, sixth, eleventh or twelfth conjugation and the seventh become rare; we get then only two conjugations. In the first there is the dental past tense sign becoming long retroflex, e.g. *niṇṇā̃ṉ, kēṭṭān* when the final is –*ṯu* in the pattern of roots CVCV, where the last V which is *u* is lost and also, in the roots ending in *ḷ* in the past tense, whilst remaining the long dental elsewhere e.g. *pārṯṯān*, In the roots ending in *i* or *y*, the long dental becomes a long palatal e.g. *ciriccā̃ṉ*. The second class takes the allomorphs *n* or *in* or *n* or *i*; these occur only when the verb root final *n* or *nu* is taken to be lost or in the case of roots ending in the unrounded *u*. In the present tense conjugation, where the infinitive form is formed by adding –*a*, the present tense is *rr* and in the rest *krr*. The root final *l/ḷ*, is being lost. The future is generally *v* in all the conjugations, the roots taking an enunciative -*u*.

On account of nasalisation, we get a new set of contrasting suffixes.

avā̃	'he'
ava	'she'
vanḏē̃	'I came'
vanḏē	'you came'
ā̃	'yes'
ā̄	'interjection'
ū̃ (kāṭṭū̃)	'a ghost or something frightening child, a nursery word'

ũ	'interjection used when listening to a story to show that one is listening.'
õ	'yes'
ō	'interjection'
kumbõ	'pot'
kambō	'is it a stick?'
ī	'fly'
ī̃	'expression for cringing with lips extended as in pronouncing i'.

vanduvelaiyaiccey 'come and do the work'
vandũvelaiyaiccey 'come and do your work'

There is also a significant rise in the frequent use of honorific suffixes, especially during the age of Poligars with high sounding titles with a series of social gradations. For instance, the second person 'you' has in certain dialects four gradations:- *nī*, *nīm*, *nīr* and *nīṅkaḷ*. The imperative has the gradations *naṭa*, *naṭavum*, *naṭavuṅkaḷ*, *naṭantaruḷum*. Even when one makes a statement, the finite verb implies a hierarchy. We have *ēṭā* 'hullo; O man'; *ēṭi* is the feminine; *ayyā* becomes *ōy* in masculine; *-ammā* is feminine; *-appā* is masculine. *uṅkaḷ* the second person oblique plural becomes *uṅgō* and this is added as the suffix, when a statement is addressed to an important personality. A statement like, *vaṉṯāṉ* 'he came', if the addressee is an inferior man, becomes *vanṯāṇḍā*; *vanṯāṇḍi* if an inferior woman; *vanḏāyyā* if an equal; *vanḏāmmā* if to a younger sister or woman; *vanḏāmpā* to men including youngsters of higher status; *vanḏāṅgō* to very importan people.

If the Indo-European languages try to suggest various meanings with the help of prefixes, the Dravidian languages do the same with the help of the auxiliaries, eg. *paṭu, aruḷ, koḷ, koṭu, iṭu, viṭu, peṟu, pō, vā, iru, koṇḍiru, aḻu, tolai.* These are used for forming the reflexive, passive and various prephrastic tenses and also for expressing certain emotions. *ā, ākku, paṉ* etc., are used for verbalising the nouns. *māṭṭā̃; māṭṭār* etc., are used as negative auxiliary. *aṭṭum* a suffix meaning 'one can' or 'one is permitted to' has become very frequent eg. *varaṭṭum* etc.

These are some of the developments of the modern period. More and more words are coined for expressing new concepts of modern times. New constructions are also absorbed. It is very difficult to foresee the future of a growing language like Tamil in the modern world of science and technology.



GNANA SARASWATHI

Frontspiece

Gangaikonda
Choleswaram

GENERAL INTRODUCTION

The Tamils are an ancient race, and their civilisation begins from pre-historic antiquity. Their language is well-structured, and their literature vast and varied is mostly poetry. They reflect the ancient culture, refined emotions and noble aspirations of the Tamils. Nature in all her glory formed their background and humanity their subject matter. An efflorescence of Love in all its psychological aspects gave a realistic colouring to thoughts and activities of the people.

The early literature depicts a vast panaroma of life of the people, picturing their society, their kingship, their martial exploits at times of war, and in peace their civic life and affairs of love in a human setting. The language employed is rich, dignified and plainly direct, clothed in appropriate metre and apt versification, suitable to the themes depicted.

A historical tradition as to their territorial expansivenes in halcyon days may be mentioned. It is recorded by commentators and the author of *Silappatikāram* that for millennia of years, the Tamils occupied a vast expanse of land, south of Cape Comorin, extending to the continents of Australia and Africa. By a volcanic action it was swept over by the waves of the Indian Ocean, and at the same time out of its depths rose up the mighty Himalayas which resulted in the present configuration of India. Scientific researches confirm this, and further investigations by Geologists and Oceanographers show that the tiny land whereon the Tamils now live forms the most ancient territory of those millennia.

The Tamils, it is seen, have by then, entered upon a rich heritage of literature, computed to be at a moderate computation, of nearly ten thousands of years or more. Of the works recovered, *Tolkappiyam* stands foremost and *Agathiyam* is found fragmentary. Yet another fragmentary work *Sengon-tarai-ch-chelavu* is also mentioned as an earlier work to Tolkappiyam and a poet Mut-thoor Akathiyan is referred to in its preface. Tolkappiyam was found in its full-bloom in that age and has been followed ever since. It is the grammar of the language, and a record of the general existence of the people as well. Grammar by then had attained a finality, and the language was in its pristine glory and purity.

Of the Grammars, *Iraiyanār Ahapporul* or *Kalavial* is at least ten centuries old. It is a short work of sixty sutras claiming its authorship from Iraiyanar–God Siva Himself and as its commentator – Nakkirar – the President of the last Tamil Sangam[1].

The work and the commentary are almost a treasure-house giving a view of the times, the Sangams of old, their personnel, and their works which had then survived.

The list of the works mentioned affords a glimpse of the variety of subjects treated, and which makes one sad and

1. The authorship is disputed however. Nakkirar-the uncompromising critic cannot be the commentator of this work, as his other works bear testimony to his unconquerable hatred for all extravagance in thought and expression. The commentary is generally sponsored on Peruntevanār, the author of *Bharaiham* and compiler of *Pura-nānuru* Lyrics. Vide "*The Light of Truth*" or *the Siddhanta Deepika* Vol. X. p. 198. and on Nīlakantanar–of the 9th century – The Tamils 1,800 years ago p. 9.

melancholy at the thought that many of them have perished and passed beyond one's grasp.

Various are the causes that have brought about this state of affairs. Nature has been most unkind, as already referred to with successive sea-erosions and floods and ravages by fire. And what little that has survived these mishaps, the Tamils had relegated to oblivion and the all devouring thermites. Also the animosities of rival groups of knowledge and factions of religion to undo the works of the other, being not the last. There was also their conservative spirit to confine the wisdom of their ancestors within their own small circle of initiates. Literature thus confined to small groups went into decay and became almost unnoticed. Another lamentable fact is that ignorant successors of learned families went on throwing precious cadjans into the freshes as their sacred duty to keep their houses clean (of all knowledge of their ancestors!). This process of ignorance is still at work.

These were not all. The works that have come down to the modern age have not come in their entirety; as for instance only 22 out of 70 verses are available in *Paripātal* and 80 out of 100 in *Patirrup-p-pattu.* Another difficulty was that many of these manuscripts in Cadjan (Palmyra) leaves could not be preserved for long in the climatic condititon of the land. C. W. Thamotharam Pillai, the talented editor of *Tolkāppiam, Kalit-tokai* and *Sulāmani* graphically expresses the difficulties he encountered in dealing with these original manuscripts. "ஏடு எடுக்கும்போது ஓரம் சொரிகிறது. கட்டு அவிழ்க்கும் போது இதழ் முரிகிறது. ஒன்றைப் புரட்டும்போது துண்டு துண்டாய்ப் பறக்கிறது. இனி எழுத்துக்களோ என்றால் வாலுந்தலையுமின்றி நாலுபுறமும் காலக் கலப்பை மறுத்து மறுத்து உழுது கிடக்கின்றது." And, even when these

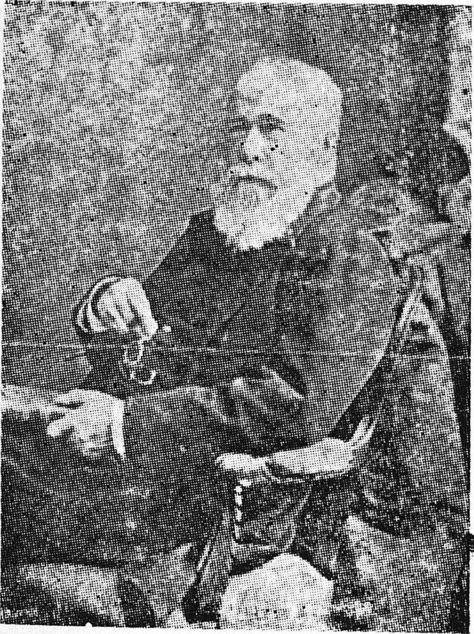
manuscripts were copied, they have not been copied by people who have much learning. Here arises the difficulty whether the reading one gets, is that of the age of the copyist or that of the original. An additional factor was that erudite scholars were rare and they had not the requisite printed books before 1835 — when the restriction on printing by native presses were removed by Sir Charles Metcalfe. Immediately thereafter native presses began to be established, though they were still required to obtain a licence.†

And what have survived these mishaps and remained, have been arranged and compressed into anthologies or (தொகை நூல்கள்) collections, which form the proud heritage of the Tamils.

† Murdoch - John - Classified Catalogue of Tamil Books - p, LX., See note under XIXth cy. Literature for a list of Tamil Books printed for the first time in that century.


C. W. Thamotharam Pillai

Progenitors of Tamil Classical Texts and Translations


Dr. G. U. Pope


Dr. MM. U. V. Saminathier

TAMILAKAM

Tamilakam or the ancient home of the Tamils was the submerged continent of Lemuria in the Indian ocean on both sides of the equator. Prof. Haeckel[1] says that the Indian ocean formed a continent which extended from the Sunda Islands, along the coast of Asia, to the east coast of Africa, and which is of great importance as having been the cradle of the human race. Sir Walter Raleigh[2] strongly supports the hypothesis regarding the first nursery of man, and affirms that "India was the planted and peopled country after flood". "*The Science of Man*"[3] contains the statement: "The locality of the origin of the earliest race from the most recent researches appears to have been on lands now submerged beneath the Indian Ocean." Topinard is of opinion that Southern India did not in olden times form part of Asia. In 1897 Sir John Evans, in his presidential address[4] to the British Association, referred to Southern India as the probable cradle of the human race. Dr. Maclean, author of the Manual of the Madras Presidency, writes to the same effect. An account of the *Lost Lemuria* by Scott Elliot pp. 23, 30 and 38 will be found instructive and confirmatory of the original abode of man, in the Southern ocean. "Peninsular India" says Sir T.W. Holderness[5] "or the Deccan (literally the country of the South) is geologically distinct from the Indo-gangetic plain and Himalaya. It is the remains of a former continent, which

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1. *History of Creation* II pp. 325–6; I 361 and the *Pedigree of Man* pp. 80–1, 173.
2. *History of the World* p. 99.
3. *The Science of Man*, December 1900.
4. *Ibid* for August 1901.
5. *Peoples and Problems of India*: Chap. I p. 23.

stretched continuously to Africa in the space now occupied by the Indian ocean. The rocks of which it is formed are among the oldest in the world and show no traces of having ever been submerged. In many parts they are overlaid by sheets of black 'trap' rock or basalt which once flowed over them as molten lava. In the Deccan we are therefore in the first days of the world, we see land substantially as it existed before the beginnings of life. The Indo-gangetic plain stretches without a break from the Indus on the west to the delta of the Ganges on the east, a distance of twelve hundred miles. When the world was still in the making and before the elevation of the Himalaya, the space now occupied by this plain was a sea. The southern shore of this sea was what is now Peninsular India. With the rise of the Himalaya, the sea disappeared". This confirms the Tamil tradition that the land south of the Vindhya Hill was an island, called *Nāvalan Theevu* and that Tamilakaṁ was a vast continent bordering on Africa in the west, on Australia in the South, and touching Kamaschatka far in the East. Tamilakam was in existence 15,000 years ago. Ancient Madurai (*தென்மதுரை*) and Kavatapuram or Mutthoor were the capitals of the Pandya Kingdom. Lanka was a portion of the old continent. When the first deluge took place, it was sundered from the main land. Vālmiki's accounts of Kavātapuram[1] and Lanka defy the descriptions given of ancient Rome. The great Tamil commentators, Atiyarkkunallār,[2] Nachinark-kiniar,[3] Ilampūranar,[4] Nīlakantanār, editor of Nakkirar's commentary upon Iraiyanār's *Ahapporul* speak of the submergence of the

1. *Valmiki, Ramāyana Kishkintā*, 42.1.13.
2. *Silap*: 197–8, 265, 266.
3. *Tolkappiyam Porul* p. 809.
4. *Tol. Eluthtu.* p. 4.

rivers Kumari and Pahruli in Tamilakam. Archaeologists point out the influence of Tamil on the languages spoken in distant lands. Sir W. W. Hunter[1] says that the language spoken at Kamaschatka at the North East corner of Asia is considered by eminent authorities to be a dialect of Tamil. In the *Indian Antiquary*[2] we find that the language spoken by the Maories in the far-off NewZealand which forms the *Ultima thule* of the 700 *Kāthams* of the Tamil land from Cape Comorin referred to in the *Silappati-kāram* and the languages spoken by the inhabitants of the numerous groups of islands between these two boundaries are similarly akin to Tamil. After the submergence of the original Tamilakam and the emergence of the Himālaya, the land lying between the latter and Cape Comorin, became one, and has now come to be known as India.

The Tamil warriors seem then to have spread themselves by their conquest as far as the Himalayas and established themselves there also. The adventurous Tamils, who had escaped the floods in their boats seem to have founded colonies in Africa and Europe and proceeded even as far as America and to distant Mexico. Scholars speak of the language spoken at Tuscany in Italy being a dialect of Tamil. Mr. T. Ramakrishna Pillai[3] points to similarities between the Tamils and Scots in their language polity customs and manners. The three great classical languages of the world viz. Sanskrit, Hebrew and Greek, contain Tamil words in their vocabularies. These and many other points of researches and notices of scholars, go to prove that the Tamilakam was the Cradle of the humam race.

1. *History of India* p. 5.
2. *Indian Antiquary*, Vol. X., p. -6-47.
3. Series of articles in the *Madras Christian College Magazine.*

In much later times, Tamilakam is spoken to as containing the three Tamil Kingdoms of the Pandya, the Chola and the Chera, and that of the Pandyas was known as the 'செந்தமிழ்நாடு'. According to old commentators, that portion of the land is said to include the twelve *Nādus* or provinces besides Pāndi. They were Thenpāndi, Kuttam, Kudam, Karka, Ven, Poozhi, Panri, Aruva, Aruva North, Cheetham, Malādu and Punalnādu. Of these, the seventh to the eleventh (both inclusive) were provinces where impure or incorrect Tamil *(கொடுந்தமிழ்)* was spoken. Besides the three great Tamil Kingdoms that patronised Tamil learning in the capitals, Madurai, Uraiyoor and Vanchi, there were other provinces subject to them, and where the Tamil bards had patrons. Nanjilnad had a patron in Porunan; Maboor or Malabar in Palayan Māran – both Chieftains owing allegiance to the Pāndya. The feudatories to the Chola were Thirayan of Kanchi, Pulli and Athanungan of Venkatam, Malayamān Kāri of Malādu and Mullur, Mā-vel-Evvi of Mizhalai Koorram and Nannan of Chenkanma in the Cheyyar Koorram. Alumpil, Kuthiraimalai, Pali and Thakatūr paid tribute to the Chera. Wherever the adventurous Tamils had settled for their trade and commerce in far off Africa, the Madagascar, the Mauritius, Canada and the States in America, Ceylon and Pacific islands in the Pacific sea mean that country also came to be known as Tamilakam[1].

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1. See M. S. Purnalingam Pillai – *Tamil Literature* 1929 pp. 6–10.

THE THREE TAMIL KINGDOMS

The boundaries of the three great Tamil Kingdoms whose beginnings are ascribed to a period when first the rocks appeared but not the sand "கல்தோன்றி மண்தோன்றாக் காலத்தே முன்தோன்றிய மூத்தகுடி" has been changing from time to time. The boundary of the Pandyan Kingdom as defined by Avvai II, a great dame of Tamil literature and contemporary of Kampan is as below: The Pandyan Kingdom was south of the river Vellar, with Comorin on the South, the sea sought by the Gull on the East and open plain on the West comprising of 56 *Kāvathams.*

"வெள்ளாற்றின் தெற்கு மேற்குப் பெருவெளியாம்
தெள்ளாம் புனற்கன்னி தெற்காகும் — உள்ளான்
ஆய்ந்த கடற்கிழக் கன்பத் தறுகாதம்
பாண்டிநாட் டெல்லைப் பதி"

The Vellār passes through the State of Puducottai (now merged in the Tiruchirāppalli District) and falls into the sea, south of Point Calimere. Peruveli probably refers to the Achchan Koil ghaut leading to Travancore. As at present, the Pandya country occupied the extreme South and included the modern districts of Tirunelveli, Maturai and Ramnad besides South Travancore, called Nanjilnad (plough-land). Its capital was Maturai, the city on the Vaikai river and Korkai on the east coast at the mouth of Tambaraparani river was its main sea-port.

The *Chola Kingdom* as described by Pukalenti – a later poet – covers the land with the sea to the east, the overflowing Vellār to the south, Kottaik-karai to the West, and Īlam to the north, occupying an area of 24 *Kāvathams.*

"கடல்கிழக்கு தெற்கு கரைபுரளும் வெள்ளாறு
குடதிசைக்குக் கோட்டைக் கரையாம்—வடதிசைக்கு
ஈழ முதலா யிருபத்து நாற்காதஞ்
சோழநாட் டெல்லையெனச் சொல்"

Kottaikkarai was the boundary of the three Kingdoms. The Cholas were great warriors and extended their territory to Venkata Hills and to the Northern Pennar in Nellore District.

The Chola land thus comprised the lower Kaviri valley, the coastal plain between two rivers, both bearing the name Vellar, the north Vellar, entering the sea near Portonovo, and the smaller southern stream passing through Pudukkottai territory — the kingdom roughly comprising the modern Trichirappalli and Tanjavur districts – the inland capital at Uraiyūr, and Pukār or Kavirippūmpattinam (the Khabera of Ptolemy) at the mouth of the Kaviri was its main sea-port.

The *Chera Kingdom*: Poetess Avvai has given the boundaries of this Kingdom: Its northern most point is Palni, right to the east is Shencottah (or Tenkasi), to the West is Calicut, the seashore on the South — extending over 80 *Kāvathams*:

"வடக்குத்தலம் பழனி வான்கிழக்குச் செங்கோடு
குடதிசைக்குக் கோழிக் கூடாகும்–கடற்கரையி
னோரமது தெற்காகு மோரெண் பதின்காதஞ்
சேரநாட் டெல்லையெனச் செப்பு."

Chengodu is also taken as Tiruchengode in the Salem District.

The Chera Kingdom thus was the Western Coastal strip above the northern limit of the Pandyan Kingdom. Its ports were Tondi and Musiri being the best known and its capital at Vanji, the location of which is still disputed.

There were also two other kingdoms. *Tontaimantalam* and *Kongu* which are of a later date. According to Poetess Avvai the former covered 20 Kāvathams; the Eastern ghauts to the west, Venkatam to the north, ths sea-board to the east. the Pinākai or Cheyyār to the south.

"மேற்குப் பவழமலை வேங்கட நேர்வடக்காம்
ஆர்க்கு முவரி யணிகிழக்குச்-சீர்களுயர்
தெற்குப் பிஞைகை திகழிரு பதின்காத
நற்றெண்டை நாட்டெல்லை நாடு"

And *Kongu Mantala Sathakam*[1] gives the boundaries of Kongu Mantalam as on the south the Palnis, on the west the Velliangiri Hill, on the north the Perumpālai Vaikavur, and on the east Madhukkarai. Very often for administrative purposes these territories were divided into two or more parts, one part directly under the eye of the Sovereign, and the others left under the elder sons of the sovereign. This was very often the case of the Chola rulers. The Thontai and Kongu-mantalams seem to have taken their individual status in this manner.

THE THREE TAMIL SANGAMS

Nakkīrar's commentary on *Ahapporul* mentions that the first of these Sangams counted 549 members including Siva, Muruka, Agastya, Mutināgarāyar of Murinjiyūr and Kubera, and it lasted through the reigns of eighty nine Pandyas from Kāisina Vazhuthi to Katunkon, who patronised the academy, that the number of contemporary poets was 3,900, and of them seven others were Pandyas, and the works they composed were numberless *Paripātals, Mutunārai, Mutukuruku* and *Kalariyavirai.* The place where they held this sangam was (தென்மதுரை) the Southern-maturai submerged by the sea, their grammar being *Agattiyam.*

The Second Sangam had fifty-nine members including Agastya and six others among other 3700 poets. Their compositions were *Kali, Kuruku, Vendali, Viyazhamalaiyahaval,*

1 The author Karmekak-Kavignar of Vijayamankalam XVIII Century.

etc. Their grammars were *Agattiyam*, *Māpuranam*, *Isainunukkam* and *Butapurānam*. Their Sangam lasted 3,700 years; their patrons were fifty-nine kings from Venderc-chezhiyan (the Pandya of the white Chariot) to Mudatthirumāran (i. e. Thirumāran, the Lame); five of these Pandya Kings were poets. Kapātapuram was their seat of the Sangam. It was apparently at this time that the sea engulfed the Pandya country.

The Third or last Sangam lasted for 1850 years covering the reigns of forty-nine Pandyas from Mudat-thirumāran-the lame, to Ukkirap-peruvazhudhi. The names of the critics are mentioned: Sirumetaviyar, Sendamputanār. Arivutaiyaran, Perungunrurkīzhar. Ilantirumāran, Maduraiyasiriyan (teacher of Maturai) Nallantuvanār, Marudan Ilanāganār, and Kanakkāyanār makanar Nakkiranār (i.e., the author of the commentary himself) and others. These are among the forty-nine named and the Sangam poets numbered 449. We are bereft of much historical data about them. And, may it not be said besides that these authors carried their literary pursuits more for their own sake, for the pleasure warranted by the occasion than for the pride of handing their names down to posterity? The historical sense seems either to have been purposely ignored or forgotten by habit altogether by them. Even the proper names of the great literary men and kings are a mystery, only their titular names, bespeaking fame or their powers, namely Nakkīrar, Tiruvalluvar, Karikālan, Netuncheliyan, Sempula-p-peyalnīrār[1], Vennik-kuyattiār[2], Kambar, and the like by which those personages could be identified.

1. *Kuruntokai* 40.

2. *Puram* 66; Durai Arankanār Dr. M. A. quotes nearly 80 such namee of the Sangam poets.
— *Sanga Kāla Sirappup-peyarkal*, *Intro* p. xiii.

"The age of this historical Sangam is no longer a matter for doubt or speculation Many lines of evidence converge to place it in the early centuries of the Christian era. Hoards of the gold and silver coins of the Roman Empire mainly of the first and second centuries A. D. have been found in several places in South India including many inland centres; the presumption of close contact by channels of trade with the Roman Empire suggested by these finds has been strikingly confirmed by the recent excavations which have revealed tangible evidence of Roman settlement or emporia Arikkamedu near Pondicherry) in South India and at Oc–Eo in Cochin China; both definitely datable in the same period. The poems of the Sangam period are full of references to yavana traders and ships, yavana soldiers employed as palace guards or night patrols in the streets of the capitals of Tamil States, yavana wines and lamps of yavana make And there is also the invaluable evidence of the anonymous Greek tract the Periplus of the Erythraean Sea (60–80 A. D.) which gives a concise but detailed and intimate account of the ports of South India and its shipping and maritime trade: and that of Alexandrine geographer Ptolemy (c.150 A.D.) who gives what is, for his time a remarkably correct account of the important places in India, and Indonesia. No movement in world's history can be more securely dated than the stratum of Tamil literature assignable to the Sangam.

"But the poems of this literature, even the shortest pieces, cannot be the first literary efforts of a people. They are too developed to be accepted as that. They are full of grammatical and literary conventions which must have had a fairly long history; and they are transparently the product of a crossnig of two cultures, the complex result of the friendly mingling of Indo–Aryan and Dravidian. Tamil literature is beyond question, the earliest, and in some ways the finest, of all Indian literature outside Sanskrit literature — a term which in this context must be taken to include not only what is usually called classical Sanskrit literature, but

Vedic and Epic literature as well. If we ask ourselves how much earlier than the beginning of the Christian era can the commencement of this literary movement in Tamil be carried, we find that we lack the means of providing a confident answer. We know that this Aryo-Dravidian civilisation – to use a convenient designation coined by Risley–had more or less fully formed itself in third century B. C. when Tamil kingdoms entered into diplomatic relations with the Mauryan Emperor Asoka. Then we have short inscriptions on stone in natural caverns in hills only slightly worked up by art which served as residences of recluses, most probably Buddhist and Jain, not far from towns and villages. These inscriptions are written generally in Brahmi characters of the second and first centuries B. C., not only do the letters belong to the southern variety of the script, but some new letters have been employed which are unknown to northern Brahmi and which were obviously coined* to represent the sounds pecnliar to the Tamil language. Linguistic and literary progress must have been remarkably rapid in the couple of centuries that followed for the Tamil idiom to develop from such tentative beginnings to the superb finish it has attained in the Sangam poems."*

The third and the last Sangam of 49 critics presided over by Nakkīrar; with the Pandya Ukkiraperu Vashuthi as its patron, was in reality a board of censors before whom all literary compositions had to be submitted for its imprimatur. Sage Tiruvalluvar himself was one of those authors who had to place his *Kural* before this Board for a verdict. Some of the names of the critics are fortunately preserved as in Tiruvalluva-mālai on *Kural* – a garland of panegyric verses. They were contemporaries of Tiruvalluvar, during the last years of the Sangam.

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* Prof. K. A. Nilakanta Sastri – *The Hindu.*

The classical works so far available, mention the names of 486 poets and poetessess as having contributed to the literature of the last Sangam. Half a millennium could be but a short period for the life time of this academy. Some scholars take 300 A.D. as the latest limit and consequently the beginning has to be fixed at a date three centuries before Christ. And this period to which most of these works are assigned is known as the Augustan age, and it is placed by scholars between the Ist and 3rd centuries A. D.

Tamil Literature falls into three great divisions: IYAL (Poetry), ISAI (Music) and NATAKAM (Drama). ISAI and NATAKAM have no representative works left after the two great deluges, though their names have survived them. They are *Isai Nunukkam* composed by Sikanter, in venba metre, in compliance with the request of Sāra-kumāran; *Indra-kāliyam* by Yamabendran, and *Pancha - marapu* by Arivanār both held to be extant in the days of Atiyārk-ku-nallār, also *Perunkuruku* and *Perunarai* which all were works known on *Isai.* And the names of Nātaka works were *Muruval, Seyittiam* by Seyittiyanār and *Guna-nool,* quoted by commentators, *Sayantham,* whose few stanzas are available and *Mathivānam* by Mathivānar, a Pandyan ruler. Regarding the music of South India, Bharatha Muni's Comments are here worth mentioning.*

* K. K. Pillai - Ancient Tamil Music - *Tamil Culture* VIII -iii- pp. 199 - 200.

"Of all the existing books in Sanskrit, the *Natya Sastra* of Bharata Muni is considered by scholars as the earliest, some assign this to the 4th century A. D., some to the 2nd century B. C. and some others to the 5th contury B.C. His work is based on the 22 divisions of the octave which came into use long after the use of

Iyal went under two distinct heads: Ilakkanam and Ilakkiyam. Ilakkanam which was Grammar dealt with the art of correct and elegant writing. It included all works extant on Grammar including logic, rhetoric and prosody. *Ilakkiyam*, was the general term for all written works, which included all approved poetical compositions written on the rules laid down. *Ilakkanam* was treated under five sections: *Letters* (எழுத்து) which constituted a part of Grammar which deals with the number, name, order, origin, form, quantity and combination of letters. The second was *words* (சொல்) which treated of the four parts of speech, noun, verb, participles and adjectives also including etymology and syntax. The third section is *Matter* (பொருள்) or the subject on which a discourse of any kind is formed. This section treated of the passions and affections of the mind which act internally on man and of matters belonging to the external world. The fourth was prosody (யாப்பு) and the fifth was Rhetoric (அணி). It must be noted that these divisions of Grammar are original to the genius of the Tamil language which has come down from the most ancient times.

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the 12. divisions and not on those primordial divisions of 12. Nor was astronomy used to explain the scales or attributes of music as the ancient nations have done. In fact in no Sanskrit book about music this connection between astronomy and music is traceable.

"To whatever century Bharata Muni may belong, there is ample internal evidence in his Natya Sastra that the music of South India was of a very high order even before the time of Bharata Muni. The following lines in the slokas 31 and 32 of chapter V of Natya Sastra speak to the highly developed nature of South Indian Music :-

Relating these accounts as they have come down to us through an unbroken line of literary tradition, we find that Tamil had an ancient literature running over thousands of years, while the Sangams arose one after the other and moved northwards while the older capitals had been devoured by the southern ocean. The first met at the Southern Mathurai, the second at Kapātapuram, made more vivid by Vālmiki's reference and presided over by Agastya, and after its destruction at the modern Madurai on the banks of the Vaikai where the third and last Sangam was located. We have a fuller account of this last and of its classical literature which will be assigned to a period between 300 B. C. and 300 A. D.

And after this period, a long historical night descended on the Tamil country; and when a new day dawned after the lapse of nearly three centuries, the land was found recovering

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Citradakṣiṇavṛtte tu saptarūpe prakīrtitā/
Sopohane sanirgīte devastutyabhinandite// 32
Nāradādyaistu gandharvaih sabhāyām devadānavāh/
Nirgītam śrāvitāh samyag layatālasamanvitam// 33.

— *Nātya Sātra: Ch. V. Verses* 32, 33.

This means that songs in seven forms in chitra and Daksina margas together with the Upohana and Nirgita were started be musical experts like Narada in the assembly of Danavas and Gods.

Daksina mārga denotes a very difficult time-measure or Tāla wherein eight matra Kalas are used for a Kalakshara or a Court. Experts state that it is very difficult to sing to this time measure, and in fact no one now sings or is able to sing to this time measure. The very name Daksina mārga itself denotes that this difficult and rare time-measure and the songs to suit them, were in vogue in Dakshina or South India and proclaims the musical efficiency of that region.

from the stormy inroads of an obscure tribe-the Kalabhrās the early Pallavas and the Pandyas recovering, but the old Chola had sunk into insignificance in the Tamil Country and established branches in the Telugu Country.

From the 6th to 10th Centuries, the Śaiva and Vaiśṇava religious revival had started. With Saint Tirumular, Saint Kāraikkal Ammaiyar, the Muthal Ālvars and the Samaya-charyas followed a flow of literature glowing and all their own The later Cholas during this period, from 9th to 12th Centuries were great patrons of art and literature; when Ottak-Koottar, Jayankontār, Sekkizhār and Kambar flourished and brought out their masterpieces.

With the coming in of the Vijayanagars early in the 13th century, the ancient lineage of Tamil kings had disappeared and with them the fountain source of literature. Inspired by local chieftains and religious mutts literature lost its ancient

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Again there is a commentary of an animated description of the South Indian music and dance.

Tatra dākṣinātyāstāvad bahunṝttagītavādyakaiśikīprayogāh catura-madhura-lalitāngābhinayāsca.

This means that in the south there are many kinds of dances, vocal music, instrumental music, and abhinayas: graceful, lovely, intricate, sweet and delicate. These indicate how intimately Bharata Muni had heard and observed the South Indian Music and Dance. To have gained the appreciation of the greatest exponent of dance and music, the South Indian Music and Dance should have been of a very high order. Centuries of culture and practice should have preceded this state of high perfection, to which Bharata Muni pays a glowing tribute."

pedestal giving place to works on philosophy, minor poetry, kindred folk songs and adaptations and translations of Sanskritic works. With literary art at its low ebb, the sixteenth century also ushered in the Christian missionaries and Muslims. Bent on popularising their tenets and ideas they wrote epics and other traditional poetry.[1] And even Tamil bards sang traditional stories of contemporary events of war and peace[2] which brought up the last trends of a glorious tradition of a distant past.

A FEW SOVEREIGNS AND PATRONS OF THE CLASSICAL AGE

Much historical material abounds in early Tamil literature, of the three crowned heads and of the seven Tamil Patrons of old, known for their military prowess and literary patronage. Short sketches of some of those most prominent are herein traced.

THE PANDYAS

PALYAGASALAI MUTHU-KUDUMI-P-PERU-VAZHUTHI is famed for his many Yajna Sālas and for performing many sacrifices in accordance with Vedic rites and of his heroism in subduing his foes in battle, and for his remarkable bounties to men of learning, and more his pious devotion to Siva.[3]

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1 Beschi — *Tempavani*
Krusna Pillai — *Ratchanya Yatrikam*
Umaru Pulavar — *Chirā-p-purānam* See Kanakasuntharam Pillai's *Tamil Pavalar Sarithai*

2 *Tesingurajan Kathai*
Kattabomman Katha and *Khan Saheb Santai*

3 *Puram* 6, 9, 12, 15, and 64 by Poets Karikizhar; 9, 12, 15 by Nettimaiyar and 64 by Netumpalliattanar.

UKKIRA-P-PERU-VAZHUTI

About the beginning of the first century A. D. the Pandya was a warrior and an accomplished poet; he subdued a refractory chief named Venkai-mārpan and took into his hands the famous fort of Kānapper-eyil, the modern Kaliarkoil of the Ramnad District, wherein is also a famous Siva shrine; (*Puram* 367) His literary fame was in no way unequal to that of the academicians of the Maturai Board, and so he sat among them during their literary investigations. It was in his days that Tiruvalluvar composed his *Kural* and came to the academy for receiving its formal imprimatur, and the Pandya attested his approbation of the unparalleled work.[1]

The Pandya considered Tiruvalluvar as an incarnation of Brahma for the benefit of mankind; the work was to him a sacred object for esteem as it was the quintessence of the Vedas.

It was also at his instance that the *Ahānānūru*, verses were compiled into a collection. Avvaiyar has praised him more than once. He is credited with two verses: *Aham* 26, and *Narrinai* 98.

TALAYĀLANKĀNATTU-CHERUVENTRA-NEDUN-CHEZHIAN or 'the far famed Pandya who won the battle at Talayālankānam' (mid first century or 215 A.D.) the successor of Ukkirap-peruvazhuti was also a great hero and benefactor of Tamil bards. The famous battle is referred to with graphic pathos by Nakkirar in

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1 "நான்மறையின் மெய்ப்பொருளை முப்பொருளா நான்
முகத்தோன்
ருன்மறைந்துவள்ளுவனுய்த் தந்துரைத்த—நூன்முறையை
வந்திக்கச் சென்னி வாய்வாழ்த்துக நன்னெஞ்சஞ்
சிந்திக்க கேட்க செவி". — *Tiruvalluuamālai*

Netunalvātai. This Pandya, unlike his predecessor Ukkirap-peruvazhuti, was a little proud of his military prowess for which the dizzy monarch was gently and cautiously reprimanded by Mānkudi Marutanār, the fearless saint and poet of the academy in his *Madhuraikkānji*, one of the Ten Tamil Idylls. The advice was a mere hint to the young king who in spite of his various praiseworthy accomplishments such as heroism, benevolence towards his subjects, munificence towards the poor and poetic admiration, did not keenly feel the transitoriness of all earthly glory. The great poet who had much admiration for the sovereign wished to prune his only defect by inducing the mind of his monarch to turn to the life-to-come. The king also had great admiration and regard for the fearless bard.

Pandya Netunchezhian's glories are also sung by many of the luminaries of the Sangam: Nakkīrar, Kallātar and Māngudi Marutanār and others who were patronised by the Pandya. See *Puram* 15 ll 1-10; 78 ll 5-8; *Akam* 116 ll 12-18. *Puram* 23-26; 76-79; 271-272. *Akam* 175. ll 10-12; 209, 306. Besides *Maturai-k-Kānji*- which supplements much to the information about him, and more extensively of his capital city Maturai and about the spread of Agamic cult. See Prof, Sundaram Pillai-*Mudras Christan College Magazine 1901*.

In all probability, Netunchezhian, the cause of Kannaki's woe (in *Silapatikāram*) is identical with the victor at Talayā-lankānam.

THE CHOLAS

Among the early cholas, three most referred to are Koch-Chengannān, Karikāla and Nalankilli.

KOCH-CHENGANNAN famed in legend for his devotion to Siva seems to be the earliest of the three. Nakkīrar, who lived about the close of the academy refers to him in one of his poems included in the eleventh book of the Saiva Canonical texts.

In later times, as Kochchengannan became the theme of many pious legends he was canonised as one of the sixty-three Saints[1] and his pious fame is enlarged in the *Periya Purānam* by Sekkīzhar. He is believed by the Saivas to have been a spider in its previous birth, which, by weaving a canopy of cobweb over the Siva-Linga at Tiruvānaikkā (the famous shrine on the banks of the Kāvēri near Trīchy), for protecting it against the sun is said to have been given the birth of this monarch after its death. This is attested to by Nakkīrar, Appar and several others of still later times. Appar of the 7th century refers to him thus:

"அரணிலா வெளிய நாவலருநிழ லாக வீசன்
வரணிய லாகித் தன்வாய் நூலினாற் பந்தர் செய்ய
முரணிலாச் சிலந்தி தன்னை முடியுடை மன்னனாக்கித்
தரணிதா னாள வைத்தார் சாய்க்காடு மேவி னாரே."-631

At about the time of the chola's birth, the astrologers who were present at the court of his father are said to have told him that if the birth of the child could be delayed for a few minutes, the son would be the greatest Tamil monarch. The mother on hearing this asked her attendants to suspend her by her legs till the arrival of the auspicious moment. This was done and at the right moment she was delivered of her son whose eye was very red. She felt glad at the delivery, and addressed the babe "Are you my red-eyed king", and shortly after expired.

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1 தென்னவனாய் உலகாண்ட செங்கணார்க்கு அடியேன் —சுந்தரர்

In time he became the most powerful sovereign of the day, and as he had by Siva's grace a knowledge of his pre-natal existence, he built many Saiva shrines of which there were seventy[1] and famous for their architecture.

Of his martial exploits, at the battle of Por, he won a victory over the forces of the Cheraman Kanaikkālirumporai; who was taken a prisoner. Poikaiyar[2], a favourite poet of the Chera is said to have got a pasport of relief to his imprisoned king by gratifying the heroism of the Red-Eyed King in a war song of his, (*Puram 48*). This passport did however, no good for the imprisoned king who asked for water, as he did not get it in time, and in a fit of heroic rage, consequent on the delay, extemporised the following and died of thirst without drinking the cup in his hand:-

''குழவி இறப்பினும், ஊன்தடி பிறப்பினும்,
'ஆள்அன்று' என்று வாளின் தப்பார்;
தொடர்ப் படு ஞமலியின் இடர்ப்படுத்து இரீஇய
கேள்அல் கேளிர் வேளாண் சிறுபதம்,
மதுகைஇன்றி, வயிற்றுத் தீத் தணிய,
தாம் இரந்து உண்ணும் அளவை
ஈன்மரோ, இவ் உலகத்தானே?-சேரமான் -*Puram* 74

Kochchengannan after a prosperous career attained bliss at the feet of Siva.

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1. St. Tirumangai ālvār sings of him:

''இருக்கிலங்கு திருமொழிவா யெண்டோ ளீசற்கு
எழில் மாடமெழுபது செய்துல கமாண்ட,
திருக்குலத்து வளச்சோழன்''

— திருநறையூர் — பெரிய திருமொழி –vi– 1505.

2. Poikaiyār, the poet was possibly one of the mudhal-alvārs of Vaishnavism. From the Colophon to his *Kalavali-Nārpatu* it appears that the Chera had not died, and the poet got his release.

KARIKĀLA is a hallowed name in Chola History and early Tamil Literature. He is eulogised in three Odes and two long Poems – all composed by contemporary poets and therefore of great merit in reconstructing his life-history and times. One of the odes is by a Potter woman of Vennil – Vennik-Kuyattiyār who sings (*Puram* 66) of Karikala's victory in the battle-field at Parantalai (sandy–stretch) of Vennil and of the suicide of his defeated and disgraced foe. *Puram* 6 says that Karikala Chola descended from the powerful monarchs who ruled the wind, and drove the ship on the waste of waters – the sea – and who owned very strong elephants. "You marched against tne enemy and exhibited your might by defeating him. The foe committed suicide on the battle-field of Vennil for he was ashamed of the wound on his back and desired to obtain fame in the world! The battle is also referred to in *Porunar-ārrup-patai* by Mutat-tamak-Kanniyar (the lame wearer of garlands of flowers), a contemporary of Karikala (*Poru.* ll 143–149) *Aham* 55 ll 10–12 also refers to thls :

"கரிகால் வளவனொடு வெண்ணிப் பறந்தலைப்
பொருது புண் நாணிய சேரலாதன்
அழி கள மருங்கின் வாள் வடக்கிருந்தென"

Karikāla's age is dated towards the second century. (A.D. 190). *Porunarārrnp-patai* ll 30 gives that he was the son of Ilanjet-Chenni. Paranar sings of him (*Puram* 4) describing the sufferings of the lands and rulers who turned hostile to him.

[1] "Being in the north with the sword" – the phrase means the giving up of one's life by either turning to the North and killing oneself, or going to a northern place and dying there by starvation.

Karikāla means 'the man with the charred leg', and the name perpetuates the memory of an accident in the early years of the prince's life. *Poru.* v. 3); also meaning 'Death to Kali' or 'Death to the enemies' elephants'. As a youth, he was deprived of his birth-right and imprisoncd by his enemies. The daring manner by which he effected his escape and established himself on the throne is well portrayed in *Pattinappālai* ll 220-8.

Kulāttalaiyār has a poem (*Puram* 65) addressed to Peruncheralātan, the Chera opponent, who was wounded and who starved himself to death sword in hand. His self-mortification moved the hearts of many learned men (*Sānror*) that they made up their minds to follow him in his death (*Aham* 55). Vennil was a great battle and the turning point in the careeir of Karikāla in succeeding to break-up wide spread confederacy raised against him. Another great battle of Karikāla was Vāhaip-parantalai immortalised by Paranar (*Aham* 128).

Telugu records refer to Kārikāla's achievement, "stopping the overflow over its banks of the (water of) the daughter of Kāvēra (i.e. the river Kāvēri)[1]. This phrase is made clear in the Tiruvālankātu plates of the sixth year of Rajendra Choladeva I, which say that Karikāla constructed embankments for the Kāvēri river.[2] That river flooded the country around every year so systematically that the river valley of the Kāvēri got in ancient times the name of *Punal-nātu*, the land of floods. Karikāla apparently rescued the land from this

1. Epi. Ind. Vol. XI. p. 339
2. S.I.I. III iii p. 386

annual visitation by building high flood-banks.[1] The work of Karikāla is not specifically referred to in the *Pattinappālai* which merely states that he dug tanks and increased the prosperity of the land[2] as the work does not seem to have appealed to the imagination of contemporary poets, and it was but an achievement of Karikāla in the earlier part of his reign. (*Por.* ll 240–241). The great productivity of the Kāvēri valley is described by the poet in *Porunaraṟṟuppatai.* "Bending their backs they reaped the paddy with the edges of their sickles, made heaps of paddy-sheaves as high as hills, daily stacked the paddy in never-decreasing ricks which looked like hills, poured it fully in barns which stood close to each other, for every *vēli* of land enclosed by dykes produced a thousand kalams of good paddy (*Por.* ll 242–247). The liberal yield could have been possible only if Karikāla scientifically regulated the flow of water in the Kāvēri.

Karikāla according to Telugu Cōda records also ruled over Kanchi.[3] The Tiruvālankātu plates mention that he renovoted Kānchi with gold.[4] This means that the Chola covered the dome of the temple of this place with plates of gold - probably one of the earliest temples to Agamic Gods.

In a passage in *Pazhamozhi* 25, an incident of his boyhood is related. Two elderly people entered his council chamber

1. The Grand Anicnt, 7 miles from Trichirappalli is one of the sites of Kerikāla's great achievements; also the the foundation site of the present Metur Dam as marked by Karikāla himself - one of Karikala's great ideas carried out at the present day as an accomplished fact.
2. குளந் தொட்டு வளம் பெருக்கி (*Pat.* 1 284.
3. Madras Epi. Rep. 1900. p. 17.
4. S, I. I. III p iii p 395.

and laid before him a dispute that had arisen between them, and he settled it to the satisfaction of both. (*Por.* ll 187–188) It is said in that fugitive verse that on the occasion he wore a grey wig to conceal his extreme youth.

The author of *Pattinappālai* fully describes (ll 278–82) the valour of Karikāla and sums up the results of his campaigns, Nakkīrar (*Aham* 141) speaks of Itaiyaru of Karikāla, victorious in war, who prevented a migration of population from his land by offering them inducements to stay (*sel-kuti-niruttu*). The description of Kāviṛippūmpattinam in *Pattinappālai* gives a vivid idea of the state of industry and commerce under Karikāla, who also promoted the reclamation and settlement of forest land and added to the prosperity of the country by multiplying irrigation tanks.

Karungulal-Ādanār (*Puram* 7) vividly portrays Karikāla's destruction of enemy's territory and in *Puram* 224 laments his death, recalling his heroism, love and liberality and his performance of vedic sacrifices and mentions that his queens shed their jewels and ornaments after the demise of their lord.

CHOLA NALANKILLI also called Setchenni is a Chola highly enlogised by the Sangam poets. Kovur Kizhār has a number of poems on the Chola. In *Puram* 31, he says that the king was ever bent on war; that the kings of the north were always anxious about his impending *digvijaya* – a clock-wise tour of conquests round India (*valamurai*) and another *Puram* 33 celebrates the glory of his conquests and makes particular mention of the strong door of the fortresses of the Pandya country. *Puram* 68 is even a conventional *panāṟṟuppatai* containing a hint of the internal dissensions which divided his royal family and which vexed the Chola. Two

others 382 and 400 are tributes of Kovūr Kizhār to the liberality and the sacrifices of Nalankilli.

Other poets who have celebrated the Chola are Ālathūr Kizhār who recalls his marches in the course of his *digvijaya* (*Puram* 225). And Muthukannan Sattanar has four songs on him, of which, one describes the might of Nalankilli which is hidden and immeasurable and refers to the lucrative maritime trade of Puhār carried on by large ships, which entered the mouth of the river without slacking sail. (*Puram* 30).

TONDAIMAN ILANTIRAIYAN assigned to (A. D. 190) ruled at Kānchi and was a contemporary of Karikāla as he is also celebrated in the *Perum-panāṟṟuppatai* by the poet of the *Pattinappālai*, Kātiyalur Uruttiran Kannanār.

Thirayan was himself a poet, and there are extant four of his songs; *Puram* 185 being important of his personal achievements on the promotion of good rule, harmony and happiness of the kingdom· The other three lyrics are found in *Naṟṟinai* 94, 99 and 106.

THE CHERAS

The Chera Sovereigns whose dominions were more fertile than those of the Pandya and the Chola were rich patrons of Tamil Literature, and so are found that many of the Sangam poets resorted to their courts for fair recompense; and Lord Siva Himself is known to have sent an epistle to Cheraman to help his baktha Bānapatran–the poet. *Pathiṟṟuppatthu* one of the Eight compilations is solely in praise of the Cheras who rewarded the poets who composed panegyrics on them.

The *Pathirruppatthu* collection mostly contain general eulogies of kings and princes, and they serve as guides to glean more and more details of their life and times.

The careers of the following Chera kings deserve mention. They are பெருஞ்சோற்று உதியன் சேரலாதன், இமயவரம்பன் றம்பி பல்யானைச் செல்புகழ்க் குட்டுவன், தகடூரெறிந்த பெருஞ் சேரலிரும் பொறை செங்குட்டுவன்.

PERUM-CHORRU-UTHIAN CHERALADAN is known to be the oldest of the Cheras of whom any literary account exists. He snould have flourished abont the beginning of the third academy as he was a contemporary of the Pandavās and the Kauravās. This famous king was present during the Eighteen Days of Mahabharatha War and sumptuously entertained the disputing princes. A poet of his court praised the chera's bounty and prayed for the perpetuity of his fame in the second akaval of *Puranānūru*.

PALYANAI-CHELPUGAZH-K-KUTTUVAN was one of the ten Cheras whose fame is immortalised in *Pathirup-patthu*. A poet by the name of Gautamar resorted to his court with a poetic eulogium on the king. When the munificent sovereign wished to know what fit recompense the poet would receive at his hands, the poet who had a disdain for wordly enjoyments requested the monarch to enable him to enter the celestial world (Swarga) by the performance of Yagam (Holy Sacrifices) conducted in strict accordance with the Vedas. The astounded king accordingly performed the holy sacrifices, and it is credited that the glorious poet with his wife attained *Swarga*.

PERUM-CHERAL-IRUMPORAI was another magnanimous Chera. He lived about the beginning of the Christian era. An academy poet by the name of Mosikēranār came on a visit to the sovereign and feeling tired unconsciously fell asleep on the war-drum-couch in the palace, and the Chera

who was a great sympathiser was found fanning the sleeping poet till he got up a trembling. The panic-stricken bard was soothed and the tender-hearted king's glory was enlogised by the poet. Sweet and magnanimous as the king was, he was also a very terrible warrior in battle. For, in an expedition against the indomitable Athyaman, one of the seven great patrons of the poets, he gained a victory by capturing Athiyaman's impregnable fortress of Thahatūr and slaying him in battle. The famous work *Thahatūr-Yātthirai* (Pilgrimage to Thahatūr) was probably composed on this Chera King.

SENKUTTUVAN who probably succeeded Perum-Cheral-Irumporai பெருஞ்சேரலிரும்பொறை was famous for deifying the heroine of Chastity, Kannaki, whose life-events are dealt-with in the Epic (*Silappatikāram*). Ilanko-atikal, the Chera's brother was the author of this thrilling epic. Senguttuvan was also the hero of the fifth Decad by Paranar, one of the most celebrated and longest-lived of the poets of the Sangam age. Senkuttuvan is said to have rewarded the poet with the gift of the entire income (*vari*) from Umbarkkātu and of his son Kuttuvan Seral. Senkuttuvan was the son of Imayavaramban Netuncheralādan by his junior queen, a Chola princess Manākkilli. Atiyārkku-nallār mentions her name as Narchonai. A contemporary poem on Senkuttuvan was by Paranar himself in *Puram* 369.

The Pandyan contemporary of Senkuttuvan was Nedunchezhiyan known as Ariyappadai-Katanta, who conquered the Arya forces; *Silap-Maturaik-Katturai*). He is the author of one poem (*Puram* 183).

THE SEVEN TAMIL PATRONS - கடையேழு வள்ளல்கள்

At about the closing years of the Sangam, there flourished seven warrior chiefs, who by their unbounded munificence to the Tamil bards eclipsed the fame of the crowned monarchs as patrons of Tamil literature. They were also their equals in war. Their benevolences and kindly deeds to the poverty-stricken bards secured to them the enviable title of 'கடையேழுவள்ளல்கள்' —'The last seven patrons'[1]

Their names are Pāri (பாரி), O'ri (ஓரி), Kāri (காரி or மலையன்), Athiyan (அதியன் or எழினி), Pekan (பேகன்), Āy (ஆய்) and Nalli (நள்ளி). The careers of these famous men can be traced in *Puranānūru*; also references in *Siru. pan-āṟṟup-patai* and in the Ten Tamil Idylls of *Pattu-p-pāttu*

PĀRI

PARI, a Vellala chief, whose name was a by-word for unparalleled munificence was a feudatory chief of the highly fertile mountain region of Parambu. St. Sundarar of the eighth century makes a pointed eulogistic

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* The lists of these patrons of literature are to be seen in Pingalandai, the most ancient of the extant Tamil lexicons. According to which, Kumanan's name far eclipsed many others and he is considered as one of (தலையேழு வள்ளல்கள்) the highest.

Of the origin of the Vels, or Velir (வேள்), there is a legend recorded by Kapilar himself(Puram 201) that they belonged to a line of Kings who arose out of the sacrificial pit of a northen sage and they ruled in Tuvarai for forty-nine generations. The place is either Dwārakā or Dvārasamudra and better identified with the latter, because in the same poem Kapilar describes Ilango-vel as *Puli-Kadi-māl* (புலிகடிமால்) — See *Velir Varalāru.*

referencc by name to this distinguished patron in a *pathikam* of his sung at Pugalur; the line being "கொடுக்கிலாதானைப் பாரியேயென்று கூறினுங் கொடுப்பாரிலை...(none gives though he may be praised as Pāri)

Pāri's dominion comprised of three hundred flourishing villages and the fertile hills of Parambu. His prowess and benevolences raised the jealousy of the three Tamil sovereigns, who unable to put him down combined themselves and made an expedition against him. Kapilar, of the sangam fame who was the bosom friend of Pāri was much pained at the crisis to which his patron was driven to by the kings. A great battle ensued wherein Pāri made a resolute opposition. Pari along with all his brave kinsmen perished gloriously in the battlefield. His two daughters and the Poets were the only survivors left to bemoan his untimely death. Kapilar's heart was sorely touched to see all the dominions of his patron passing away into the hands of the kings. In his eyes, Pāri and *mari* (rain) were the only two benefactors of the land. Feeling keenly at the bereavement of his much beloved patron and friend, he prayed fervently to God to unite them as friends again in the next birth.

Kapilar who had a very keen sense of gratitude brought up the surviving daughters of Pāri as his own children and tried his utmost to find fit suitors to their hands. He went to the length of requesting Vichchikko (*Puram* 200) and Irungovel (*Pnram* 201-202) to take the maidens in marriage. Failing in his attempt, he cursed them for want of their sympathy; and finally leaving the dames in charge of Brahmins, starved himself to death.[1]

1. There is a tradition recorded in a late Chola inscription (S. I.I. Vii 863. l_2) at Kilur, Tirukkoyilur tq S.Arcot which is

different and mentions only one daughter of Pāri and states that Kapilar had given her in marriage to the Malaiyan before he entered the fire to attain heaven – a fact commemorated by a stone setup on the spot. There are no means of deciding between the two rival stories. There are however four songs *Puram* 121–4 in which Kapilar celebrates Malaiyaman Tirumudikkāri of Mullur.

O'RI

Ori, "the strong-bow" [1], an accomplished archer was the hill-chieftain of Kolli, a hill in Malabar. His favourite gifts to the minstrels were caparisoned elephants. The poets who sang his praises were Vanparanar and Kazhaithin yānaiar of whom the latter praised the warrior thus:

"'ஈ' என இரத்தல் இழிந்தன்று; அதன் எதிர்,
'ஈயேன்' என்றல் அதனினும் இழிந்தன்று;
'கொள்' எனக் கொடுத்தல் உயர்ந்தன்று; அதன் எதிர்,
'கொள்ளேன்' என்றல் அதனினும் உயர்ந்தன்று;
தெண் நீர்ப் பரப்பின் இமிழ் திரைப் பெருங் கடல்
உண்ணார் ஆகுப, நீர் வேட்டோரே;
ஆவும் மாவும் சென்று உண, கலங்கி,
சேற்றொடு பட்ட சிறுமைத்து ஆயினும்,
உண்நீர் மருங்கின் அதர் பல ஆகும்;
புள்ளும் பொழுதும் பழித்தல் அல்லதை,
உள்ளிச் சென்றோர்ப் பழியலர்; அதனால்
புலவேன்—வாழியர், ஓரி! விசும்பில்
கருவி வானம் போல
வரையாது சுரக்கும் வள்ளியோய்! நின்னே."

—வல்வில் ஓரியை கழைதின் யானையார் பாடியது. —புறம் 204

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1 Leaves from an old Indian's Note Book – Dr G. U. Pope–1900.

It is ignoble to beg; refusal to give after one stoops to beg is ignobler still; to say, 'take this' is indeed noble, to decline such a gift is nobler still. Thirsty men drink not the water of the wavy ocean, clear though it be (good men will not beg of bad people); fresh water, though it be rendered miry by the quadrupeds, finds a lot of people who approach it from several ways. O blessed Ori! I shall not be sorely touched even if you give not, but shall lay the blame on the bad omens; for I know for certain that you resemble the the pregnant cloud in your gracious bounty to the needy).

The Chief is mentioned in the *Pattu-p-pāttu* as having fought with another of the seven liberal chiefs *Kari.* He is also named in *Puram* 158, but simply as the 'Lord of the gleaming hill of 'Kolli.

His especial bard was *Van-Paranar*, whose lyric is given below in a somewhat condensed form. It is doubtless a fair picture of the old Tamil highland chief.

"What artisan thy arrows excellent
Fashioned with many a stoke, O thou, in chase
Victorious ever with thy mighty bow?
Low lay they mighty elephants, and slay
Tigers with wide cavernous jaws,
And spotted antelopes with branching horns!
Before them falls the woodland boar's huge head.
The guano, neighbour of the lowly ant,
They kill. Yet *Ori* hunts not for mere gain,—
Destroyer mighty though he be; for he
Reigns the right wealthy *Lord of Kolli's* fruitful hill
Around whose base the mountain streamlets flow,—

Whose mighty breast chaplets of pearl adorn
O minstrel maid, sing thou a triumph-song!
And ye, bear burthen with your tambourines.
Make ready lute and lyre, tabor and drum,
And every instrument of joyous melody!
Then will we pass from land to land, and say:
'There is no huntsman like to him: in war
No arm so strong as his to guard and rule—
The Lord of Kolli's hill, Ori's proud height:
The brave one, loved and loving, rich in gifts!'

Puram 152

The lavish generosity of the archer-chief is also celebrated in hyperbolical strains in *Puram* 153, which is a singularly artistic Tamil lyric by Vanparanar.

"Daily the chieftain of the cloud-crowned hill [1]
Gives askers elephants caparison'd.
Great *Athan-ori* height—his hand, adorned
With radiant gems and gold, grasps the round disc,—
Insatiate lover of the deadly strife.
To see his gifts showered down like kindly rain
My merry company went trooping forth
Garlands and ornaments of silver twine,
With jewel-lotus-flowers, in no cool stream
That grew, and line of elephants they gained.
As they went forth, according music loud
Sounded on every side from instruments
Well-strung: but they—because they hungered not?—
Forbore to dance, and quite forgot their song.[2]

These verses give the merest glimpse of the mighty Tamil, archer. For eighteencenturies they have existed in South India

have been the source of many legends in other literatures, and are mixed up with traditions of the Pandyan kings of Madurai, who being supposed to be incarnations of Siva, had the bow and arrows as their special attributes. But, all that is rceived and accredited tradition about *Ori* is contained in these lyrics. —G.U.P.

KĀRI

Kāri known as Malayamān Kāri was the feudatory chief of Maladu on the banks of the Pennār. His capital was Tirukkoilūr. He was a patron of Brahmins as well, and his court was therefore ever crowded with them. Kapilar was a favourite poet of his court and his praises of this chief are in glowing terms. His gifts were mostly decked horses and lands. When the Tamil sovereigns needed his help in their war expeditions, he was frequently sent for and most of their successes were due to this chieftain's supplies of men and materials. On one occasion he waged war against Ori and killed him in battle, and restored his lands to the Chera (*Narrinai* 320). Elated at such a series of military achievements, he formed the ambitious idea of becoming an independent monarch and assumed the diadem and was ever afterwards known as Tirumudikkāri or 'The Crowned Kari' This naturally brought on the heavy wrath of the Chola who at once invaded his dominions and killed him in battle.

ATHIYAMAN (அதியமான்)

Athiyaman also known as Nedumananji (அதியமான் நெடுமானஞ்சி) of established heroism was the feudatory chief of Thakatūr (தகடூர்) identified as a portion of the present Mysore State. He was a foundling brought up at the palace of the Chera's capital at Vanchi. He passed as such to be of royal

blood and wore the palm-flower wreath as his garland. He was an object of dread in the eyes of the Tamil kings and other petty princes. He was equally distinguished for his love of Tamil literati and his consequent munificence to the minstrels and bards who ever flocked to his court. The most distinguished literary luminary of his court was Avvaiyar, his sister by blood as tradition related and who grew up from her infancy as one of a class of the Pānars (பாணர் குலம்) and endeared of Athiyaman. The high regard which Athiyaman gave to Avvai was probably due to the fact that both of them recognised their common parentage. Avvaiyar was thus a poetess of high regard in Athiyamān's court, where she found herself at perfect ease. She has left many songs on the prince, besides some on his son Poguttezhini.

Anji's prowess and generosity are referred to* He once got a rare myrobalan fruit-a specific against the ailments of old age which assured longevity; Without eating it himself he presented the fruit to the poetess, and the grateful bard celebrates the event in a song *Puram* 91, exprcessing the wish that her patron, should remain stable like the God with the beautiful dark throat i e., Siva who swallowed poison to save the universe. Athiyaman was generous to friends and quite the reverse to his foes.

"வலம் படு வாய்வாள் ஏந்தி, ஒன்னார்
களம் படக் கடந்த கழல் தொடித் தடக் கை,
ஆர் கலி நறவின், அதியர் கோமான்!
போர் அடு திருவின் பொலந் தார் அஞ்சி!
பால் புரை பிறை நுதற் பொலிந்த சென்னி
நீலமணி மிடற்று ஒருவன் போல
மன்னுக—பெரும! நீயே, தொல் நிலைப்

பெரு மலை விடரகத்து அரு மிசைக் கொண்ட
சிறியிலை நெல்லித் தீம் கனி குறியாது,
ஆதல் நின் அகத்து அடக்கி,
சாதல் நீங்க, எமக்கு ஈத்தனையே!"

— Avvaiyar - *Puram* 91.

(Oh Athiya with victorious hand brandishing the sword to the destruction of your foes, Oh Anji possessed of the wealth of heroism and a gold garland; may you prosper like the Incomparable One with a crown adorned with the white crescent and a throat of blue-black hue, for you have presented me with the delicious nelli fruit got from an inaccessible tree from the top of an ancient hill, without considering the great difficulty in its acquisition and without disclosing to me the blessings which its taste brings upon the eater; you have thus freed me from death)·

This rare deed on the part of Athiyaman makes him the greatest of donors. The chief's attitude to friends and foes is very curiously but strikingly described by the poetess as:

[1](O Prince, thou art pleasant to us as the huge elephant is to the village boys when it lies down in the river and allows them to wash its white tusks; still thou art ferocious to thy enemies as the same elephant is when in rut.)[2]

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*. The presentation of this rare fruit by Athiyan to Avvaiyar is referred to by an academical poet in one of the Pattup-pattu. Parimelalagar refers to this incident in his commentaries on one of the distiches of Kural.

1 "ஊர்க்குறுமாக்கள் வெண்கோடுகழாஅலி
னீர்த்துறைபடியும் பெருங்களிறுபோல
வினியைபெரும வெமக்கே; மற்றதன்
றுன்னருங் கடாஅம் போல
வின்னா பெருமநி னொன்னா தோர்க்கே".

He won a victory over Kāri by sacking his capital Kovalūr; Paranar of the sangam who was another favourite bard of Athiyan's court has praised his achievements on an occasion.

Avvaiyar who had an all round knowledge possessed high political wisdom, and so in an important embassy to Thondaiman of Kanchi, she was sent by her patron.

Athiyaman had an ambition to extend his territory which brought on him the wrath of the Chera; the Chera consequently made an invasion upon his dominions and beseiged Thakatur; the chivalrous benefactor of bards believing in the impregnable nature of his fortress coolly waited until the Chera came close to his ramparts. The calm delay, did him, however, no good for in the sudden fight that ensued Athiyaman was mortally wounded. Avvaiyar's grief at his death was unbounded; and after his death she wandered over the Tamil land.

PEKAN (பேகன்)

Pekan was a great benefactor of Tamil bards. His capital was நல்லூர் Nallūr. Kapilar, Paranar, Arisilkizshār and Perunkunṟurkizhar, all poets of the Maturai Sangam were much patronised by Pekan. He is said to have presented a warm coat to a shivering peacock so as to protect it from the freezing cold. His queen by name Kannaki (not to be confounded with the heroine of *Silappatikāram*) was also very benevolent like her husband towards the Tamil bards. For some unknown reasons he set her aside; and though all his favourite poets interceded on her behalf requesting him to shew his gracc towards her as she was fully worthy of it. It is not known whether their requests were heeded to.

A'Y (ஆய்)

A'y was a chieftain who reigned over the hill Pothikai, a section of the western ghauts which divided the Pandya and the Chola countries on the east, and from Kerala on the west. He was an accomplished hero and benefactor of poets. He took unceasing delight in gifts which he bestowed without wishing or caring for anything in return. He is said to have owned numerous elephants and most of his presents were elephants. His good nature will be found evident from one of the encomiums which his favourite poet ஏணிச்சேரி முடமோசியார் (yeni-ch-cheri-mutamosiyar) of Uraiyur in *Puram* has given him.

"இம்மைச் செய்தது மறுமைக்காமெனும்
அறவிலைவாணிகன் ஆய் அல்லன்
பிறருஞ்சான்ருேர் சென்றநெறியென
வாங்குபட்டன் றவன்கை வண்மையே."

(A'y is no merchant who trades in virtue by giving its price with a hope of bliss in the world to come; he is benevolent because it is the road which sages have gone by.)

His character as a public benefactor is clearly evident from the highly pathetic nature in which the bards have sung his praise. *Puram* 127–135, 241, 374 and 375. Paranar mentions of him in *Aham* 152, 198.

It is said in (*Siru-pan-aṟṟup-patai* ll 96–99.) that he presented a very fine cloth given to him by a Naga-Nīlanāgan to God Siva who was seated under a banyan tree as Dakshinamurthi–the spiritual Guru.

NALLI (நள்ளி)

Nalli's fame as a patron of the needy, though great, is not sung by many poets, as in the case of other patrons.

Probably he seems to have discouraged personal eulogium. His true generosity is referred to indirectly (i.e. not addressed to him) in a poem addressed to Kumana as well as in *Siru-pan-aṟṟup-patai*. The lines depict truly his greatness.

"ஆர்வம்உற்று
உள்ளி வருநர் உலைவு நனி தீர,
தள்ளாது ஈயும் தகைசால் வண்மை,
கொள்ளார் ஓட்டிய, நள்ளியும்" - ll 13–16 புறம் - 158

"கரவாது:-
நட்டோர் உவப்ப, நடைப் பரிகாரம்
முட்டாது கொடுத்த, முனை விளங்கு தடக் கை,
துளி மழை பொழியும் வளி துஞ்சு நெடுங் கோட்டு
நளி மலை நாடன், நள்ளியும்" (சிறுபாண்) ll 103–7.

KUMANAN

Kumanan was another, though not mentioned as one of the Last Seven Patrons of Tamilaham. Kumanan was one of the rarest of his time, famed for his unbounded bounty, and as the Tamil saying went கொடைக்குக் கர்ணனுங் குமணனும் ('in point of gift, Karna and Kumana rank foremost'). After the period of the seven reputed patrons of the Tamil land, Kumanan and Ñalliakkotan were the greatest benefactors of the poverty-stricken Tamil bards. Kumanan the hill-chieftain of Naviram was one day out to the jungle on a hunting excursion. His younger brother who was waiting for an opportunity of wresting his brother's dominions from his hands and instal himself as the chief set a very high price on the head of his benevolent brother. Kumanan spent his days in the jungle and was rather joyous to see the heavy burden of sovereignty lifted from his shoulders. His faithful ministers and bards were paying him visits in the

jungle. A certain Tamil bard by name பெருந்தலைச் சாத்தனார் Perun-talai-ch-chatthanār (Sāttanār-with a big head) who was quite in dire poverty took himself to the magnanimous Kumanan with the following touching song expressing his dire poverty:—

(My high hearth where victuals were prepared at a forgotten antiquity is covered over with cobwebs; the wolf, therefore, is ever at our door; my babe out of unbearable hunger and thirst, sucks its mother's bloodless nipples, the secreting pores of which are closed, and begins to cry; my wife's eyes on seeing the disappointed infant rain incessant famed tears; on seeing her sad plight, I thought of no better road to kill poverty and repaired to you, famed in battle O Kumana, sprung from a dynasty famous for remedying the distress of bards and minstrels, though you yourself are in adversity, I cannot go away unrecompensed from you.)

"ஆடு நனி மறந்த கோடு உயர் அடுப்பின்
ஆம்பி பூப்ப, தேம்பு பசி உழவா,
பாஅல் இன்மையின் தோலொடு திரங்கி,
இல்லி தூர்ந்த பொல்லா வறு முலை
சுவைத்தொறு அழூஉம் தன் மகத்து முகம் நோக்கி
நீரொடு நிறைந்த ஈர் இதழ் மழைக்கண் என்
மனையோள் எவ்வம் நோக்கி, நினைஇ,
நிற் படர்ந்திசினே—நல் போர்க் குமண!—
என் நிலை அறிந்தனை ஆயின், இந் நிலைத்
தொடுத்தும் கொள்ளாது அமையலென்—அடுக்கிய
பண் அமை நரம்பின் பச்சை நல் யாழ்,
மண் அமை முழவின், வயிரியர்
இன்மை தீர்க்குங் குடிப் பிறந்தோயே"

புறம் 164.

Kumana who had nothing to give the poet, thought of the high price that was set on his head by his ambitious brother, and presented a sword to the poet with a request that he (the poet) should cut off his head with it and take it to his brother and get the promised reward. The poet who was astonished at the lord's munificene had recourse to a stratagem; he took the sword and went to the wily brother of his lord and addressed him in angry words shewing the sword and praising the unparalelled generosity of Kumanan, to whom the adverse plight of the poet caused greater anxiety than his own painful situtaion. The brother's heart was sorely touched; he therefore seriously repented for his folly and went to his brother in the jungle and submissively tmplored him to resume the reins of government and everything gladly ended; and the poet who thus gloriously brought about the reconciliation between the brothers was richly rewarded. The bard returned to his bewailing wife and praised the bounty of Kumanan and led a prosperous career. - S. D. IV p. 16 .

The Tamil literary history is herein-after proposed to be surveyed as:

1. The classic Age of the Sangam and its continuation.
2. The Pallava Age.
3. The Cholas and the Golden Age of Literature.
4. The Modern Age with the beginning of the foreign contacts.

PART I

The Classic Age
(B. C. 400 to A. D. 300)

Sage Akattiar and Akattiam

Tolkappiyam of Tolkāppiyar

Tirukkural of Tiruvalluvar

The Sangam Poets and Poetesses

The Ettu-tokai Collection

The Pattu-p-pāttu

The Twin Epics: (a) Silappatikāram
(b) Manimekhalai

The Socio-Political Condition of the age.

AKATTIAM OF SAGE AKATTIAR

Sage Akattiar is a hallowed name in Tamil Literature. He is credited as the founder or one who brought the Tamil Language from Siva himself, as the sage migrated to the South and made Potikai hills, his abode. He is believed to have written a Tamil Grammar *Akattiam*. It has not come down to posterity, but some subsequent grammarians have referred to it and commentators have given a few quotations from his supposed work[1]. Akattiar's twelve disciples are also mentioned as Tolkāppiyar, Āthakkot Āsan, Thuralingar, Sembutchey, Vaiyāpikan, Vaippian, Panampāranār, Kalāmrampar, Avinayanār, Kākkaippatini, Nattattar and Vamanār.

TOLKAPPIYAM is the oldest extant work on Tamil Grammar. It is ascribed to the 4th century B. C. Its author does not make mention of Akattiar, nor Panampāranār who is credited with a preface to *Tolkappiyam* makes mention of Akattiar. The only single reference to this legendary person is in *Iraiyanar's Ahapporul* which gives the account of the Tamil Sangams. Paripātal 11 refers to an Akastiya, but the Akastiar in this instance refers to a constellation and not to a person. P.T. Srinivasa Aiyangar's (*History of the Tamils–p 224*) says that for nearly one thousand years after Christ there is no mention of Akastiya having learnt Tamil from God, nor that he was the founder of Tamil, assigning to Siva the origin of Tamil and to Akastiya, the authorship of the first Tamil Grammar.

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1. See Bavānandam Akademi's Selections from *Per: Akattiam* and Siru – akattiyam.

Dr. L. D. Barnet was of opinion that the myth of an Aryan Muni called Akattiar who lived in Pothia Hills and composed the earliest Tamil Grammar, was cultivated after the North Indian Brahmin had planted the influence firmly in the South - (*Cambridge History of India I - p 596*). The story appears to have originated actually in the 8th or 9th Century A. D., though in *Manimekhalai* (2nd Cy A. D.) reference is made to an Akattiar, and he is not associated with the Tamil language or its Grammar. -N. C. Kandiah Pillai- *Akattiar.* In his *Tamil Studies, Appendix II* Srinivasa Iyengar wrote long ago that Tolkappiyar "has not said anywhere in his grammar one word about Akastya, his reputed teacher"- while it has been the Tamil tradition for an author to begin his work with a salutation for his teacher or acharya. In this case the teacher was a divine Rishi and the suppositious writer of the first Tamil Grammar. "...What I am inclined to believe is that every myth and tradition connected with Akastya with the Tamil language, should have come into existence subsequent to the seventh or eighth century A.D.—"Srinivasa Ayangar adds," It was when they (the Tamils) came under Sanskrit culture (that was subsequent to the seventh or eighth century A. D.) the views of Tamil scholars began to change, most of them were acquainted with Tamil and Sanskrit. It was because Sanskrit was used as a vehicle of religious thought during the period, a partiality or rather a sentiment connected with religion induced them to trace Tamil from Sanskrit, just as the early European divines tried to trace the Western languages from Hebrew."

"From the early days of the Aryan incursion with India that there has been a studied attempt on the part of the new comers to give an Aryan colouring to the indigenous culture,

has been noted by many scholars[1]. "It is an acknowledged fact, "says Hewitt in his *Notes on the Early History of Northern India* (p. 216) "that at times the Aryans when naming Dravidian tribes distorted original Dravidian names so as to give an Aryan meaning".

The wide spread Akattiar cnlt in the countries of South East Asia (2) is another evidence of this process. These Kingdoms were founded, and the countries civilised by immigrants and traders from Southern India. Apart from the prominence given to the Akattiɐr cult, stories of Brahmins founding dynasties have been created. George A. Walker in his *Angkor Empire* makes pointed references to this when he says, "The sphere of Indian cultural influence has beeu so strongly imbued with the Brahmin complex that it is natural to assume that all those who founded dynasties in the Indiau colonies were Brahmins". In both Funan and Chenla, now known as Cambodia, the founders of the early Indian Dynas-ities, according to legend, were Brahmins". Of the art of Funan, K· A. N. Sastri himself admits that the Art of this earlv Hindu State, judged from the geographical distribution of the monuements and the mofits that satisfy these conditions......are decidely of South Indian origin".

South Indian Influencen in the Far East - pp. 32–33). The Aryan Brahmin was averse to the crossing of the seas, and it was theAryanised Brahmin of the South who was responsible for accompanying South Indian colonists to South East Aryan countries, and spreading the Akattiar Cult and creating myths calculated to plant the seeds of Brahmanic supremacy in these regions.

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1. Tamil Culture Vii. i. pp 48–55.
2. The Cult of Agastya and the origin of the Indian Colonlal Art – O. C. Gangoly *Rupam* 1927. pp 1–16.

"It was probably during the early stages of the Pallava ascendency, in order to reconcile the Tamils to the Northern language, that the Court scholars of the period, most of whom were Brahmins, fabricated the Akattiar myths, and began to associate a venerated name like Akattiar in the South, with the origin of Tamil and its Grammar. It is significant that it was during this period that the Pallavas extended their influence to the Indian colonists in South East Asia as the innumerable Pallava inscriptions and Pallava work of Architecture scattered over these regions would indicate.

Rig Veda contains verses which are attributed to Akattiya. We have an Akattiya in the period of Maha Bharatha and another in the period of Ramāyana whom Rama met in Dhandakāranya. One and the same person could not have lived at the time of Rig Veda and also at the time of these epics. Probably Akāttiar was not altogether a legendary person but legends grew in subsequent ages about a sage who lived at the time of Rig Veda. Research scholars hold that Agattiar who lived at the time of Rig Veda was a non-Aryan, who was taken to the Aryan fold because he was skilful in the Art of medicine and black art *Mantras* and was very useful to the Aryan immigrants. *Tamil Culture* volume Vii i 48 furnishes the reasons for this view. In his valuable article contributed to the *Journal of Indian History* vol. XL, Part III,No. 120 p.500 published by the Kerala University - Dr. C. P. Ramaswami Aiyar has pointed out that "there are accounts in the *Pancho Vimsa Brahmana* and *Atharva Veda* of a sacrificc called Vratya Sthoma whose purpose was the conversion of Vratyas or non-Aryans to Aryan status."

The Akattiar cult accordingly was carried across and popularised in South-East Asian Indian Colonies as well by

the Court Brahmins of this period. It is well known that the Tamil poets of the Sangam period were extremely interested in guarding the purity of their language and resisted the incursion of the language of the northerner into Tamil[2]. Such was their zeal for the preservation of the distinct purity and composition of their language, that the Pallava Kings had been more or less ignored by them and very scant reference made to the Pallava by them in their works. By the time that the Pāndyans had regained their power, after the Pallava ascendency, these stories seem to have taken such a hold that the later Pandyas themselves began to assert that the Akattiar was the founder of the Tamil language and the preceptor of the Pandyan Kings, the early patrons of the Tamil Sangam[3].

2. See: Caldwell – *Comparative Grammar of the Dravidian Languages* – pp. 144–148.
Purnaliagam Pillai – *Tamil Literature* pp. 19–21.
3. S. J. Gunasegaran – *Tvmil Culture* VII Pt 1. pp. 1 – 48

TOLKĀPPIYAM OF TOLKĀPPIYAR

Of the Sangam works, Tolkāppiyam is the oldest extant Tamil grammar of the language, and an unique one of its kind. Its author is called Tolkāppiyar, though tradition says that his parents named him Thiranathoomākkini, (திரணதூமாக்கினி) descended of Jamathakkini of Brahmin extraction. His real name has not come down to us. He is said to be one of Akattiar's twelve disciples. Tolkāppiyam was his life work, and possibly it came at the last phase of the earlier Sangam and was accepted as the Grammar of the last, the third Tamil Sangam.

Dr. Caldwell writes "Whatever antiquity may be attributed to Tolkāppiyam, it must have been preceded by many centuries of literary culture. It lays down rules for different kinds of poetical compositions, which must have been deduced from examples furnished[1].

Tolkāppiyam means ancient book. 'Thol'(தொல்) means ancient and Kāppiyam (காப்பியம்) means காப்பு இயன்றது that which deals with protection. The main function of grammar is to protect the language from deterioration and the word Kāppiyam contains in itself the true significance of grammar.

Modern scholars have found this work to be a work of rare eminence. It has been found to be surprisingly modern in its conception and scope as a work on grammar, scientific

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1. See தமிழ்மொழி இலக்கிய வரலாறு

– Dr. M. Rajamanikkanar, pp 66–100.

in its treatment, lucid and logical in its exposition. It is well known that the old phonetic theories have in the recent years been proved to be erroneous and the theory of phonemes has now taken their places, in linguistics. The scholars have found that Tolkāppiyam is based on this principle of Phonemes. Mr. C.R. Sankaran of Deccan College Research Institute, Poona, who was also a visiting Professor to the Bonn University, West Germany, has conducted his researches regarding this ancient work. He has brought out clearly in his learned monograph 'Phonemics of Old Tamil' (No. 7, Deccan College Monograph Series) the greatness of this work. The quotations given below are from this work. The learned author observes:

"Phonemes are significant classes of speech sounds, in terms of which alone an organisation of the descriptive speech sounds of any language is possible. We meet with the accurate description of phonemes of the Old Tamil language built apparently on the results of phonetic study in Tolkāppiyam which is the oldest Tamil grammar. Such an emphasis on the pattern inherent in the sounds of the language of study and the attempt to establish on the basis of their occurrence and distribution, the types of sounds which must have been significant in distinguishing the meaning of words is not met with even in the *Astadhyāyi* of Panini".

That the author of Tolkāppiyam carried out such a phonetic study is borne out by the preface to this work written by Panampāranar, a co-student of the author. He states that the author investigated the language in its two roots speech and literature, in that good country between Venkadam in the North and Kumari in the South, where Tamil is spoken,

compared it with pure Tamil spoken in some parts, traced and verified the previous works on the subject, systematised them all and composed this ancient grammar[1].

That the speech sounds were investigated for the purpose of grammar is significant, and marks out a line of investigation not dreamt of by any of the phoneticians of old. This is, however, the modern method of investigation adopted in the study of linguistics in recent years.

That this great work is no mere arm-chair work of the author, is evident from the fact that the author should have travelled the length and breadth of the country to study the speech sounds from Venkadam to Cape Kumari as stated in the introduction. In those ancient days when the modern modes of conveyance were not in use, it is no easy job to have undertaken this arduous travel and investigation. This great work is thus a result of life-long labour and study:

Professor Sankaran again observes: "We also learn from this great work a good deal about the allophones or positional variants (viz. members of a phoneme which is itself a class of speech sounds) whose variant character is determined by the neighbouring phonemes".

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1. "வடவேங்கடந் தென்குமரி
யாயிடைத்
தமிழ் கூறு நல்லுலகத்து
வழக்குஞ் செய்யுளும் ஆயிரு முதலின்
எழுத்துஞ் சொல்லும் பொருளும் நாடிச்
செந்தமி ழியற்கை சிவணிய நிலத்தொடு
முந்துநூல் கண்டு முறைப்பட வெண்ணிப்
புலம் தொகுத்தோனே"

பனம்பாரனார் – தொல்: சிறப்புபாயிரம் ll 1–8.

The Tamil language has adopted as its alphabets (they are now called linear phonemes) 30 sounds: 12 vowels and 18 consonants, as primary or fundamental sounds. The long and short vowel sounds have not been treated as variations of a single sound as some other languages have adopted but have been treated as separate and distinct phonemes, each of which has its individual existence in space and time. Regarding this classification, Dr. Sankaran observes: "It is significant to find a striking agreement in this between Tolkāppiyar and the empirical findings of the modern investigator revealing thereby Tolkāppiar's very rare insight". The findings referred to herein, are mainly the findings of W. N. Loche and R. M. S. Heffner in their notes on the length of vowels (*American speech* vol. 15, 1940, p. 79).

Another peculiar feature is that Tolkāppiyar has classed three sounds as non linear phonemes (சார்பெழுத்து) of which Āyutham has bewitched the attention of the modern investigators.

The word Āyutham (ஆய்தம்) is derived from the root (ஆய்) Āy, which means search minutely or reduce to a minute fineness. (ஆய்தல்) Āythal is defined by Tolkāppiyar himself in his grammar (Tolkāp,l, Chol, 330.) as (உள்ளதன் நுணுக்கம்) Ullathan Nunukkam. உள்ளது (Ullathu) means that which exists in time and space and நுணுக்கம் (Nunukkam) means fineness, that which exists in space and time is reduced to its utmost fineness which may stand at the last perceptual level.

ஆய்தல் is a verbal noun and ஆய்தம் is the noun proper' which denotes the speech sound existing in time and space reduced to its utmost fineness reaching the verge of perceptual

level or standing just at the point of vanishing beyond it. This Āyutham phenomenon has led to the modern Alpha-phoneme or Alpha-phonoid theory. Here is what the learned professor. says about the Alpha phoneme theory – The Alpha - phonoid: "A more direct physical translation of the conception means, finding that small interval experimentally approachable to the absolute theoretical zero between the consonant and the vowel in our configuration. The structure within the interval in a certain standard situation which is called Āytam-phenomenon may be defined as characteristic value differential equation. This is a standard (or unit) environment in speech known as Alpha-phonoid". "The theory of the Alpha-phoneme which deals with a contimum of acoustio-articulatory 'events' in any consonant-vowel configuartion with the theoretical acoustic-articulatory time interval of zero between the consonant and the vowel during actual utterance touches this problem at a far deeper level than it had been imagined dealing with interesting question of the possibility - the articulatory time differing from the acoustical time"

This is a distinct contribution which Tolkāppiyam has made to linguistics and it is here the great Tolkāppiyar leads the modern research, and in the words of the learned professor: "We are lost in wonder that in this old Tamil grammar we rediscover as it were many of our own modern ideas".

This great work is in three parts: (1) எழுத்து *Eluttu* (Orthography (2) சொல் *Sol* (Etymology) and (3) பொருள் *Porul* (Matter). The treatment of alphabets and sounds on phonemic principles and the build of analytic method of exposition are marvellous. The above is elucidated in nine sections. In the first part on letters, the rules governing *alapetai* or elongated vowels and the sutras

about the indebtedness of the consonants to the vowel deserves careful study. The second part on words deals with the formation of simple and compound words and contains remarks and exceptions. In this, the author has attempted at finding the root meaning of words, and a peculiarity of the language– that the gender classification is based on the signification of words. While the first part - *Eluttu-athikāram* and the second *Sol-athikaram* deal with linguistic studies, third part *Porul–athikāram* deals with art and literature as they are now understood, may be taken as a part of phonological studies and literary criticisms. It is a sociological study of the Tamil people, their age long literary and social traditions based on a geographical conditions of life.

According to this work, the country was divided into four main regions, pastoral regions (முல்லை), hills (குறிஞ்சி), arable lands (மருதம்) and coastal belts (நெய்தல்).

> "முல்லை, குறிஞ்சி, மருதம் நெய்தலெனச்
> சொல்லிய முறையாற் சொல்லவும் படுமே"
>
> - Tol. Por. 9.

To this four fold divisions was added subsequently one more, the "dreary waste" (பாலை) Pālai. These five-fold divisions mark the early divisions of the country. Each region had its own peculiar gods, food, occupations, drums, fauna, flora and music which were classified as *Karupporul* (கருப்பொருள்) Karupporul literary means embryonic factor, i. e., the nucleus out of which developed the culture of each region. These factors were seven and they were basic and greatly influenced the life of the people, shaped the traits and habits peculiar to each region and formed the basis of their culture.

PORUL-ADHIKARAM IN RELATION TO MUSIC AND THE ARTS

The classification of music and timbrel, the instrument of rhythm as basic factors of culture establishes that from early times music and rhythm became intimately connected with the very life of the worship of the Gods. They were held by the people as dear, as the worship of their gods, and as important as their food. They were resorted to as occupation, trade or industry and became so peculiar to each region as the fauna and flora. These divisions and classifications were not made by Tolkappiyar, but were in vogue long before his time. In describing the divisions of the land, Tolkappiyar states that he has described them in the order in which they were described before.

"சொல்லிய
முறையாற் சொல்லவும் படுமே"

தொல் - அகத் 5.

and about the classification, he states that scholars have stated that they were the basic factors – "கருவென மொழிப"

தொல். அக. 18.

ISAI – MUSIC IN TOLKAPPIYAM

The term used here to denote music is yazh (யாழ்), which in old Tamil meant either the music or the stringed instrument which was used to produce that music. Yazh, the instrument is now understood to have been somewhat similar to a harp or a lyre.

The music or the mode in use in each of these five regions was named after the land in which it arose and was generally used, as Mullai (முல்லை), Kurinchi (குறிஞ்சி) Marutham (மருதம்) Neythal (நெய்தல்) or Pālai (பாலை) as the case may be. A harp with a few strings of certain length and arranged in a certain order could produce only a certain type of PORUL-ADHIKARAM IN RELATION TO MUSIC AND

melody. To produce different types of melodies or modes, harps with strings of different lengths arranged in different order have to be used. These regions had thus five different harps each tuned to that kind of melody or mode which was peculiar to each region. Contrivances to produce any number of melodies on one and the same instrument like the frets in the modern *Vina* were not then in vogue.

Thus these five musical modes were in use from the earliest times marking out the initial stage of the musical development, and this relates probably to a time far anterior to the time of Tolkappiyam. Two distinct references in Tolkāppiyam go so far to indicate, that at the time of the author, music has overcome the limitation of an infant, and has definitely passed beyond the stage of plain country modes, the common possession of hill tribes, pastoral shepherds, ploughing farmers or the canoeing fishermen and entered into the intricacies of a musical scale known only to the initiated few.

"அளபிறந் திசைத்தலும் ஒற்றிசை நீடலும்
உளவென மொழிப, இசையொடு சிவணிய
நரம்பின் மறைய என்மனார் புலவர்"

–தொல். எழுத்· 33.

"முதல் வழி யாயினும் யாப்பினுட் சிதையும்
வல்லோன் புணரா வாரம் போன்றே"

– தொல். மரபு. 108.

In addition to the above two direct references to music and musical practice, Tolkāppiyam refers to four kinds of bards or professional singers who formed an integral part of the then social order. They were (கூத்தர்), the dancers and dramatists;

Pānar (பாணர்) musicians vocal or instrumental; Porunar (பொருநர்) those who sing or play on instruments, martial music, and Virali (விறலி) the women musicians, dancers and dramatists.

"கூத்தரும் பாணரும் பொருநரும் விறலியும்
ஆற்றிடைக் காட்சி உறழத் தோன்றிப்
பெற்ற பெருவளம் பெறார்க் கறிவுறீஇச்
சென்று பயனெதிரச் சொன்ன பக்கமும்"

– தொல். பொரு. புறத். 36.

"கைகவர் நரம்பிற் பனுவல் பாணன்" – நற்றிணை 200 /
"பயன்தெரிபனுவல் பைதீர் பாண" –நற்றிணை 167.

These formed the main classes of these bards at the time of Tolkappiyam, but subsequently the Pānar among them was further divided into Chiru-Panar(சிறுபாணர்)those who played on minimum number of strings and small in size, and Perum pānar (பெரும்பாணர்) those who played on harps with greater number of strings and larger in size than the other. Probably harps of different kinds were necessary to suit the different kinds of melodies whieh each class of these bards specialised in. Subsequent development in musical modes and the different kinds of harps necessitated thereby are to be seen from references in *Pattu-p-pāttu* and the others:

சிறுபாண் ஆற்றுப்படை, பெரும்பாண்ஆற்றுப்படை, பொருநர் ஆற்றுப்படை and கூத்தர் ஆற்றுப்படை - மலைபடு கடாம்.

Tolkāppiyar and all grammarians after him have always followed the treatment of *Porul. Porul* signifying the substance, or the subject of any literary composition, Porul occupied a unique place, and as a feature of the Tamil language it is unrivalled and is not met with in any language.

Porul was dealt with under two main aspects; *Aham*- the internal or subjective and *Puram* the external or objective. For a treatment of this subject in relation to an aspect in life and depicted as a piece of ancient literature, see authors note in (re *Mullai-p-pāttu.*) *Aham* is a practical treatise on Psychology, in all its aspects of love, its various emotions, incidents and accidents. It is about the relations of lovers, and saints of later ages have parallelled their devotion to God to this kind of love.

The relation between lover's devotion to this kind of love treated hereof concerns romantic love, covering the period of courtship between two persons, a man and woman brought together providentially or otherwise, with its joys and sorrows, hopes and fears, their love undergoing no change whatever in the various vicissitudes of life, and finally resulting in happy wedlock amidst the rejoicings of all relations and friends. This characteristic feature of human life is styled (களவியல்) which is mistakenly translated as clandestine or furtive love, thus robbing it of all its charm, beauty and naturalness. It is but a natural union of two hearts bereft of the usual conventions of society, but not in any way violating the principle of virtue and righteousness.

Another characteristic feature of the love between two persons is called (கற்பியல்) which treats of the life of wedlock either preceded by or without the period of courtship. And this ideal domestic felicity forms the crown of life.

Love naturally forms the best and noblest theme of poets of all times and nations. In early society, turn where-ever we may, Love and War were the two most absorbing topics predominating all other human affairs.

AHAM also treats about the relationship between soul and god, and this relationship is metaphorically represented as the love between two lovers in courtship, and the union of soul with God is represented as their actual wedding. As the human mind turns usually from the known to the unknown, the later poets of the Tamil land including the Mystics and saints have always addressed God as their Hero with whom they profess to be in love. The human soul bound with the ties of the world and the consequent mortality is naturally the maid in distress looking up to God, her only deliverer. And, deliverance is her inseparable union with her Lord and enjoyment of everlasting bliss.

The theme of this particular aspect dealt with by the later mystics end with this consummation. The significance of this metaphorical representation has lamentably been mis-interpreted and maligned by some unthinking minds, because no other literature in the world possesses such a psychological treatise on the subject mind. St. Manicka vasakar's *Tiruch-Chiṟṟambala-k-Kovaiyār* and Nammalvar's *Tiruviruttam* are classical illustrations of this aspect. Iraiyanar *Ahapporul*, *Aha-Nānuru.* and *Nambi Ahap-Porul* are also works of a similar nature.

PURAM treats of the external object in all the varied aspects of human society primarily of war and the martial exploits of the people, and, in this Tamil literature does not in any way lag behind other literatures in any language. This section of PORUL gives an idea of the affairs of State and political organisation of the early Tamils. The different tribes and clans were under their patriarchal chiefs. They had well fortified fortresses and towns surrounded by deep moats and a line of forests. They had regular armies with cavalry,

warriors on elephants, leaders on chariots and foot soldiers. Their brave infantry carried bows and arrows, swords, spears and javelins, and knew the different ways of fighting an enemy by siege and in open battle. They employed spies and ambassadors. The chiefs marched to battle to the sound of tribal drums and flutes; and the standard - bearers carried the banners and flags of the respective tribes, each identified by a distinctive banner. Their soldiers were clad in armour, had long tufts of hair which they tied into a knot and wore a flower or a garland of it round their proud necks as a symbol appropriate to the actions in which and the feelings of those with whom they were engaged. It was a language of flowers in War as one in Love!. The capture of the enemy's cattle was the commencement of warfare. VETCHI (*Ixora Coccinia* or the flame of the forest) was the symbolic flower to denote victory in cattle raiding; KARANTHAI (*Sphaeranthus indicas*), the sweet basil, of success in recovering the cattle; VANJI (*Salix tetrasperma* or *Bassia longifolia*) of successful attack; KANCHI (*Trewia nudiflora* or *Holoptelia integrifolia*) - (elm-tree) of valiant resistance; NOCHI (*Vitex negundo*) of defence; THUMBAI (*Leucas aspera*) victory, putting the enemy to rout; and UZHIGNI (*Iiicbrum lanatus*) when the enemy was rendered absolutely powerless by the capture of his fortified places.

PORUL–ADHIKARAM AND LOVE

In *Aham*, Love is treated as true or natural when mutual affection draws the parties together, and untrue or un-natural when it is one sided. *Kaikkilai* (கைக்கிளை) or ill-assorted or morganatic or forced (*Perum-tinai*). True love is considered under five aspects viz. Union (*Punarthal*), separation (*Pirithal*)

patience in separation (*irut-thal*), bewailing (*irangal*) and *ōodal* sulking or going into a pet (ஊடல்) and these are made to fit in with the five-fold physiographical divisions (*thinai*). Further, it is made to turn on the six divisions of the year (August to July) viz. cloudy (கார்), cold (கூதிர்), early dew (முன்பனி), later dew (பின் பனி), spring (இளவேனில்) and summer (முதுவேனில்) and on the six divisions of the day viz. the first hours of night (மாலை) midnight (யாமம்) the small hours of night (வைகறை), morning (காலை), noon (நண் பகல்) and evening (எற்பாடு). Besides these, the natural peculiarities of each of the five *thinais* are made to bear on the aspect of love peculiar to it. Such peculiarities are compressed under fourteen heads, viz., deities(ஆர், அணங்கு), nobles (உயர்ந்தோர்), the vulgar, (இழிந்தோர்), birds(புள்), beasts (விலங்கு), town (ஊர்), water (நீர்), flowers (பூ), trees (மரம்), food(உணவு), drum(பறை), lyre(யாழ்), tune(பண்), and occupation (தொழில்). Love is again wedded (கற்பு), or furtive (களவு) and furtive love leads to wedlock or the grave, for the rejected lovers cannot bear life without love. Marriage was solemnised by the parents, on the self-choice of the lovers, and marital rites came into vogue, when aliens proved untrue in their courtship. The above is a bare outline of *Aham* and commentators find in it an allegory of the different stages, through which the soul of man passes from its appearance in the body to its final absorption in the Supreme.

Ilampūranar annotated *Eluttu,* and Senavaraiyar commented on *Sol*; the commentaries being named *Ilam pūranam* and *Senavaraiyam* respectively after their names. They were great prose works of their times and excellent commentaries; and the whole work as successfully annotated upon by Nachchinar-k-kiniyar. Besides these three; there

were three more; Perāsiriyar, Kallādar and Deivach-chilaiyar, whose annotations also have drawn much attention.

II. PURAM, whose subject is War and State, consists of seven divisions, the first five of which correspond to the five-fold divisions of true love and the last to correspond to கைக்கிளை and பெருந்திணை.

The great importance attached by the ancient Tamils to such inclusion of subjectives and objectives in the Grammar of their language, cannot but indicate that they were striving to identify the laws of general existence with the laws of Grammar of the language. "Grammar had attained with them a finality, and their languace was in its pristine glory and purity. The chapter on *Porul* in Tolkappiyam can only reveal the perfection of the language and of its highest merits as a work of art and literary skill. The difficult subject matter of this great work is seen by subsequent elaborate commentaries on it.

TIRU-K-KURAL OF SAGE TIRUVALLUVAR

TIRU-K-KURAL is esteemed as the Tamil Veda. Tiruvalluvar lived in the early centuries of the Christian Era. Litle is known of this immortal author. It is strange that the poet and his one great work are both without a name. Tradition relates that the author Valluvar was born at Mylapore. Valluvar and Chakkayar were Officers of State, the former proclaimed royal edicts from on the elephants back, and the latter were astrologers to Kings and their amusers by means of dramatic performances. The author is known as Tiruvalluvar, literally the sacred (திரு) Valluvar (வள்ளுவர்) of the Soothsayer's Class. His life history is mostly to be gathered from what tradition has to give. His profession was weaving it is said, of which no trace is found in the *Kural.* The poem is in the form of couplets and deals with the three aims of human life–ARAM, PORUL and INBAM, and thework in consequence known as (முப்பால்) Muppāl. The author's general idea is that one should lead domestic life, gather wealth, enjoy life, then renounce such life and take to asceticism, contemplate on God and attain His feet to escape the chain of endless births; and in short to enable man to live in the truest and highest sense, that "We the way of good may know". No less than 12 commentaries have been written on the work, though the scholarly commentary of Parimelalagar is a happy consummation of Tamil and Sanskrit culture, and that of Manakkudavar's is esteemed. Till recently, these two were the only ones available and six others in parts are said to have been traced since.

An early verse gives the names of the commentators: [1]

The work is divided into 3 books treating of Right conduct, அறத்துப்பால் the Science of Politics with wealth பொருட்பால் and Love காமத்துப்பால்.

A brief analysis of this universal code of morals is as below:

No. of Chapters	Subject	
Book I of 34 chapters.	4 Introductory on God, Rain, Virtue and ascetics.	
	16 The Ideal House-holder.	Domestic virtue based on Affection
	14 The Ideal Ascetic.	Ascetic or higher Virtue based on Grace.
Book II of 70 Chapters.	25 The Ideal Sove-reign.	Royalty.
	10 The Ideal States-man.	Ministers of State
	22 The Ideal State.	The Essentials of a State.
	13 The Ideal Citizem	Morality, affirmative and negative.
Book III of 25 Chapters.	25 The Ideal Lover.	Furtive pleasure enjoyed by unwed-ded lovers ending in conjugal wedded love and life.

1. "தருமர் மணக்குடவர் தாமத்தர் நச்சர்
பரிதி பரிமே லழகர் – திருமலையர்
மல்லர் பரிப்பெருமாள் காலிங்கர் வள்ளுவர் நூற்கு
எல்லையுரை செய்தார் இவர்" – தனிப்பாடல்.

Dr. G. U. Pope regards that this is a work unparallelled in any language. The merits of the work are apparent that even at its very birth the highest encomium of the proudest scholars of the day – the critics of the Third Tamil Academy or Sangam; besides Kalladar to be referred to later one of the collegians compares it to the Veda, and another says, unlike the Veda, Tiruvalluvar's words do not lose their merit by anybody repeating them. One speaks of it as containing everything worth knowing, and another that there is nothing which is not contained in this work. One says that the words are sweeter than the Heavenly ambrosia, and unlike the latter can be partaken of by everybody. Another says they are sweet food to the mind. sweet to the ear and sweet to the tongue and the great panacea for the ills of Karma. One compares it to the Sun who dispelling the deep darkness of ignorance makes the lotus of the heart bloom forth. Another compares it to the lamp dispelling our mental darkness with the oil-can of Dharma, the wick of *Artha* and ghee of *Kama*, words of perfection, the flame, and the short metres, the lamp stand Its brevity not bordering on unambiguity or unintelligibility as do most of the sutras in Sanskrit, the perfection of expression and style, its deepness are all matters taken up for praise by these learned literary critics. And what is love, the poet Kalladar brings out in his verse, its most prominent character, its universality. People wrangle about this or that being the truth, and they range themselves into various schools, but all are agreed about the truth of the words uttered by Tiruvalluvar. And since his time, all religionists, Buddhists and Jains, Saivas and Vaishnavas have all claimed him as their own. And, we need not enquire wherefrom he derived his truths. It is enough to acknowledge that it is

perfection of Truth, if one can say so, a perfect Ethical and Religious Code, a perfection of Art and thought. Indeed a close study of the work will bring out its perfect scientific basis, and each part, and each chapter, and each verse is placed one after the other in a perfect chain of logical arrangement as an argument." -*Siddhanta Deepika Vol. 1 p.* 9.

Tradition[1] (reflecting, doubtless, in many things the spirit of a much later age) says that the life of the poet in Mayilapur with his wife Vasuki, was in perfect accordance with these chapters. She was the embodiment of all the *Kural* requires in the 'help to household life'.

In his youtn, her father, Mārka-sakāyar, struck with his virtues offered the poet his daughter in marriage. Tiruvalluvar was inclined to marry, because domestic virtue is the highest, yet resolved first to try the maiden's temper and gifts and accordingly replied; "If she will take this sand and make it into rice for me, I will take her as my wife". Vasuki meekly took the basket of sand, and, feeling sure that what the holy man ordained was possible and right, proceeded to boil it; and, as (v. 55) the virtuous woman is said to have power with the gods, so it came to pass with her; a miracle was wrought on her behalf, and she brought him the rice fot which he asked. So she became his wife faithful and obedient.

In after years, when the poet's fame had spread through all the Tamil country, one day a noble stranger came to the weaver's cottage, and asked the question (so much discussed in these times), 'Which is greater-domestic life, or a life of asceticism?' The sage, while courteously entertaining the

1 *Tiruvalluvar Carittiram* and the *Maha-niti-culamani* will satisfy the most enthusiastic lovers of traditions.

stranger gave no reply in words to the question. The enquirer was left to see domestic life in its perfeet grace, and judge for himself. What he saw was this. One day when Vasuki was drawing water from the well the sage suddenly called her, and the obedient wife instantly came, leaving the bucket hanging mid-way in the well.

Another day, when the good housewife brought her husband his morning meal of cold rice, he complained that it burnt his mouth. When she, unquestioning, and unhesitating, in her attention to his comfort, instantly began to fan it. Another day, at noon, when the glaring light was everywhere, the sage, who was at work at his loom, let fall his shuttle, and called for a light to seek it. The wife, with unquestioning obedience, lit a lamp and brought it to him.

The enquirer had learnt his lesson: 'Where such a wife is found, demastie life is the best. Where such a wife is not, the life of the ascetic is to be preferred.

So the poet and his Vasuki, this Grisalda of the Tamil days, lived, till the time that she must leave him, and gain "release". The dying wife looked wistfully at her husband. 'What is it?' said he. 'When you married me, and on that day I stood and spread the rice for you (literally, for you, my god), you gave me a commandment to place always, with your meals, a cup of water and a needle. I know not why it was'. 'It was', he replied 'that if a grain of rice were spilt, I might pick it up and purify it'. Satisfied, the meek Vasuki closed her eyes for ever.

She had never during her whole married life questioned her lord's command! And also, it is clear, no grain of rice had ever been spilt!

As he lay that night, after her death and cremation, and pondered, he was heard to exclaim (there are many various readings of the verse); [1]

'Sweet as my daily food! O full of love! O wife,
Obedient ever to my word! Chafing my feet,
The last to sleep, the first to rise, O gentle one!
By night, henceforth, what slumber to mine eyes?'

'Whatever may be thought of these characteristic traditions, it is the singular glory of the poet to have drawn this picture of the perfect householder; and it speaks loudly in favour of the Tamil race that these couplets are enshrined in the hearts of the whole people. Dynastic changes, Muhammadan raids, and irruptions of alien races, through a dozen centuries, have changed many things in the Southern.

'Old times are changed, old manners gone
And strangers fill the Pandyan's throne'?

but the Tamil race preserves many of its old virtues, and has the promise of a noble future. Their English friends, in teaching them all that the West has to impart, will find little to unteach in the moral lessons of the Kural rightly understood". Sir A. Grant says: "Humility, charity, and forgiveness of injuries being Christian qualities, are not described by Aristotle". Now these three are everywhere forcibly inculcated by the Tamil moralist. These are the themes of his finest verses. So far, then, we may call this Tamil poet Christian; and to understand him, to free him from mistaken glosses, to teach his works, to correct their teaching where it

1. "அடிசிற் கினியாளே! அன்புடையாளே!
படிசொற் றவருத பாவாய்! அடிவருடிப்
பின்றூங்கி முன்னெழுந்த பேதையே! போதியோ?
என்றூங்கும் என்கண் இரா?"

is misleading, and to supplement it where it is defective, would seem to be the duty of all who are friends of the race that glories in the possession of this poetical masterpiece. Sir A. Grant (Aris, Ethics, i. 81) treating of Greek morality "before the birth of Moral Philosophy', says truly: 'It is obvious that such a code as this could only arise among an essentially moral and noble race'. This is precisely what I claim for the Tamil-speaking peoples and on the same ground, we shall not do all the good we might do among them till we more unreservedly recognize this." "Those, who wish to have an idea of the personal appearance of the sage, may proceed to his shrine at Mylapore (Madras) and witness the statue of the canonised saint. The folded knot of his lock, the bushy moustache and beard sweeping over his breast, the gravity of the forehead, the broad eyes revealing his noble heart, and the grace of his majestic frame are such as remind one of Plato and Socrates. And to these, the beads in his right and the moral code in the left hand, the saint in a sitting posture on a raised seat, seeming to impart instruction to his disciples, you will verily believe that he is a Tamil Rishi next to Agastya" - J. M. N. SD. I. p 37.

The weaver of Mylapore was undoubtedly one of the great geniuses of the world. He is the venerated sage and law-giver of the Tamil people, and of him it is sung:

"Sage Valluvar, priest of thy lowly clan
No tongue repeats, no speech reveals thy name;
Yet, all things changing, dieth not thy fame
For thou art bard of universal man.
While lands far off have heard with strange surprise
Faint echoes of Thy song. Through all the earth
Men hail thee brother, seer of spotless soul",

And a Sangam poet Mankudi Maruthanar speaks of the work:[1]

Complete in itself, the sole work of its author, it has come down the stream of ages absolutely unimpaired, hardly a single various reading of any importance being found. He is generally known as a contemporary of the Pandya Ukkira-p-peru Vazhuthi of the days of the Roman Claudius, the Conqueror of Britain.

THE ETHICS OF KURAL[2]

The work is considered to be a perfect code of morals for the universal man, as well for the State. It propounds an ideal monarchy with ideal householders and citizens and true ascetics, all enjoying the sweets of the world unsullied, and attaining Divine Bliss. A comparative study of Valluvar's *Kural* and Plato's *Republic*, will be found profitable and illuminating. The Ethical and aesthetical aspects of this great work; ethical in as much as we have a system of rules for regulating the actions of men, and aesthetical in so far the author conveys his ideas in a beautiful and attractive manner, are again matters of human interest.

Dr. Pope sums up Tiruvalluvar's ideal of an householder as one who leads on earth a consecrated life, not unmindful of any duty to the living or to the departed. His wife-the glory of his house-is modest and frugal; adores her husband; guards herself, and is the guardian of his house's fame. His children are his choicest treasures; their babbling

1. ஓதற்கு எளிதாய் உணர்தற்கு அரிதாகி
வேதப் பொருளாய் மிக விளங்கித் - தீது அற்ளோர்
உள்ளுதொறு உள்ளுதொறு உள்ளம் உருக்குமே
வள்ளுவர் வாய்மொழி மாண்பு.

2. Adapted from a lecture by J. M. Nallaswami Pillai, S.D.I. pp. 37–42.

voices are his music; and his one aim is to make them worthier than himself. Affection is the very life of his soul; of all his virtues the first and greatest. The sum and source of all is love. His house is open to every guest, whom he welcomes, with smiling face and pleasant word, and with whom he shares his meal. Courteous in speech, grateful for every kindness, just in all his dealings, master of himself in perfect self-control, strict in the performance of every assigned duty, pure, patient and forbearing, with a heart free from envy, modest in desires, speaking no evil of others, refraining from unprofitable words, dreading the touch of evil, diligent in the discharge of all the duties of his position, and liberal in his benefactions, he is one whom all unite to praise."

"Domestic Virtue is based on affection. Devoid of affection, one's body is but a bony frame clad in skin. Body is the seat of life only when love resides within. Hospitality is the essence of domestic virtue. The guest at your gate is as delicate as *Anicha* flower. It withers with a smell, and the guest is abashed with but one cold look. Sweet words accompany Hospitality.

* * *

"In the third book of 25 chapters, on the clandestine and wedded love will be found the various shades of niceties in the growth and fruition of love, better than you can trace them in the plot of a well developed English or French novel. There are also a number of other works in Tamil which elaborate Love in all its traits. They seem to uphold an imaginary and airy ideal of Love. Some of these traits are embodied even in purely religious hymns and sonnets. St. Manickavasakar, a veriest ascetic has written a work detailing in praise of Siva at Chidambaram-*Tiru-Chitrambala-K-Kovaiyar*. And it seems a paradox that

there should be a book on Love at the end of our profound moral code. The ideal is explained by a great scholar and poet of the Madurai College in the following manner. One who is initiatod into his ideal of love will ask his reverend master, "What, Sir! is the way of enjoying this love impossible for mortals?". "The reverned sage answers the question- "You will have, my dear son, before you enjoy this divine love to perform austere penance" and initiates his willing disciple into the mysteries of penance.

"The disciple after passing through the ordeal of penance penetrates into himself and begins to abhor the burden of his flesh and its meanness, to depreciate the lusty love which opened the way to penance, and to see divine light. The divine light leads him into heaven and perennial bliss even unto eternity. This is the philosophy of the Love of Tamil Literature. And it is a matter of gilding the pill. To those who have not a lesson of this philosophy of Love, one half of Tamil literature is but a lusty love. You now see that there is Ethics, why even divine Ethics too, in this Third Book on Love".[1] ....J M. N.

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1. See the Sacred *Kural* of Tiruvalluva Nayanar by the Rev. G. U. Pope, M.A., D. D. Some time fellow of Madras University, Member of the Royal Asiatic Society and of the German Oriental Society. W. H. Allen & Co., London, Publishers to the India Office - 1886.

Also see K. Kodandapani Pillai-Tiru-k-kural: *Kamatthu-p-pal*-Sornammal Endowment Lectures-University of Madras, 1962.

Vide Appendices for a Bibliography of Tiru-k-Kural translated into other languages

TIRU-K-KURAL, CHAPTER THE FIRST

INVOCATION–கடவுள் வாழ்த்து

அகரம் முதல எழுத்தெல்லாம்; ஆதி
பகவன் முதற்றே உலகு. 1

As Alpha is of all the letters' first and source of birth,
So God primeval is alone the source of all this earth.

கற்றதனால் ஆய பயனென்கொல், வால் அறிவன்
நற்றாள் தொழாஅர் எனின்?. 2

Pray, what could be the use of all the learning they have got,
The good feet of the Sacred Wise One if they worshipped not?

மலர்மிசை ஏகினான் மாண்அடி சேர்ந்தார்
நிலமிசை நீடு வாழ்வார். 3

The ones who contemplate the glorious feet of One Who well
Hath reached the lotus hearts, for long in heavenly world
will dwell.

வேண்டுதல் வேண்டாமை இலான்அடி சேர்ந்தார்க்(கு)
யாண்டும் இடும்பை இல. 4

The ones abiding at the feet of One Who hath not aught
Of wants as well as lack of wants of afflictions have naught.

இருள்சேர் இருவினையும் சேரா இறைவன்
பொருள்சேர் புகழ்புரிந்தார் மாட்டு. 5

Of th' two-fold deeds of dark illusion neither will embrace
The ones who pray to God and chant His paeans of
truthful praise.

பொறிவாயில் ஐந்தவித்தான் பொய்தீர் ஒழுக்க 6
நெறிநின்றார் நீடு வாழ்வார்.

The ones who tread the faultless, righteous path of Him Who is
Quite free from five-fold sense organs will live for long in
bliss.

தனக்குவமை இல்லாதான் தாள்சேர்ந்தார்க் கல்லால்
மனக்கவலை மாற்றல் அரிது. 7

Except for men who've reached the feet of th'One without
compare
It is indeed too hard to drive off griefs and mental care.

அறஆழி அந்தணன் தாள்சேர்ந்தார்க் கல்லால்
பிறஆழி நீந்தல் அரிது. 8

'Tis hard to swim across the rest of seas, except for men
Who've reached the feet of Him - a Righteous, Sea like
Gracious One.

கோளில் பொறியில் குணம்இலவே எண்குணத்தான்
தாளை வணங்காத் தலை. 9

The head that bows not 'fore the feet of one of attribute
Eightfold is worthless like the sense-organs whlch are quite
mute.

பிறவிப் பெருங்கடல் நீந்துவர் நீந்தார்
இறைவன் அடிசேரா தார். 10

The ones who've reached the feet of God will swim the
widest sea
'Of births; but men who have'nt reached His feet' will be
at sea.[1]

K.M.B.

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1. Translation from: Tiruvāchakamani K. M. Bālasubramaniam Tiru-k-kural Tamil Text with English Translation, Notes and Comments pp. LXXX - 529 - 1962.

THE SNAGAM POETS AND POETESSES

NAKKIRAR is reputed as the President of the Third Tamil Sangam of ancient Madurai. He is ascribed to the earlier century of the Christian era, and placed as a contemporary of Pandya Neduncheliyan – the Victor at Talai-yālan-kānam. He is the famed author of *Tiru-muru-kārru-p-patai* included in the old anthology of the Ten Tamil Idylls of *Pattu-p-pāttu*, and later by its inclusion into the Eleventh Tirumurai of the Saiva canonical texts. The famous commentary on *Ahap-porul* – a treatise on *Aham* or love in sixty sūtrās by one Iraiyanār – identified with Siva Himself–is attributed to him. The work brings out the significance of Love, though this brings him to at least the 10th Century of its commentary and it is by a later commentator.

Various accounts have grown around Nakkīrar's name A Pandya, when all alone with his queen experienced a waft of new fragrance, and unable to account for this, announced a rich prize for the poet who could solve his mental puzzle. The then priest of the Madurai Temple, Tharumi by name, a bachelor and a brahmin, always praying to God Somasundara for money for his marriage, prayed to Lord Siva and he was given a poem by the Lord, to be handed over to the Pandya for winning the prize.

"கொங்குதேர் வாழ்க்கை யஞ்சிறைத் தும்பி
காமஞ் செப்பாது கண்டது மொழிமோ
பயிலியது கெழீஇய நட்பின் மயிலியிற்
செறியெயிற் றரிவை கூந்தலின்
நறியவு முளவோ நீயறியும் பூவே"

— குறுந்தொகை. 4

"O bee, fair of wing, ever in search of flower-garlands,
Tell me not what I fain would hear, but what you really saw
Among all the flowers you know is any more fragrant
Than the tresses of my lady of the close-set teeth?
Graceful as the peacock she dwells, rich in love with me! [1]

The poem, a rhetorical interrogation to a bee by a lover, praising his lady love: Is there a sweeter fragrance of flowers than that of these tresses of hair"?

The Pandyā was convinced that the sweet smell came from the queen's tresses of hair. But Nakkirar disputed this fact. And Siva himself had to come in the form of an old Brahmin, to defend His poem. Nakkirar, intoxicated by his own power of conviction refused to yield even when Lord Siva hinted at His identity by opening. His third eye. Nakkirar was cursed, and was relieved of it by Siva Himself as the poet sang the praises of Siva at Kalahasti – கயிலை பாதி காளத்தி பாதி, and he became whole as the tradition relates.

The following works are also attributed to the poet which are presumably by himself or a late poet of his name and the identity of the name has led to a confusion.

1. Tiru-Eenkoy-malai Elupathu – திரு ஈங்கோய் மலை எழுபது of seventy quatrains on the Lord of Eenkoymalai.

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1. Kuruntokai· 4– Translated: John R. Marr/ "The Wonder that was India" p. 465.

2· Referred to by St. Gnana Sambanda in Tirupputtur Tevaram.

"நன்பாட்டுப் புலவனாய்ச் சங்கமேறி
நற்கனகக்கிழி தருமிக் கருளினோன் காண்".

2. Tiruvalanchuli Mummani-k-kovai – திருவலஞ்சுழி மும்மணிக்கோவை on the Lord Ganesa at Tiruvalanchuli.

3. Tiruvezhuk-kūrrirukkai – திருவெழுக் கூற்றிருக்கை

4. Perum-theva-pāni – பெருந்தேவபாணி

5. Kopa-prasātam – கோபப் பிரசாதம் – speaking of Lord's graciousners to punish wrong doers and yet bless those erring souls.

6. Kāār-Ettu – கார் எட்டு

7. Potrik-tirukkali-venba – போற்றித் திருக்கலி வெண்பா

8. Tirūk-kannappa-thevar-Tiru-maram – திருக் கண்ணப்ப தேவர் திரு மறம் – speaking of the martial exploits of the hunters, and incidentally of the life of St. Kannappar. All of the above are found included in the Eleventh *Tirumurai* of Nambi-āntar-Nambi as the works of Nakkirar.

These are also considered most probable that they are by Nakkirar himself though their style and diction adapted to popular strain and sung as such to reach later literary circles. Nakkirar was also reputed to be one who would not sing of any but Siva, and Muruga desired a song for himself from the poet and waited for an opportunity to show him His grace. And the incident came about the composition of the poem *Tirumuru-kārru-p-patai.* Nakkirar it is related entered once a magic area of an evil spirit, Antāparanan who imprisoned one after another 99 erring poets and waited for the 100th one for the final ritualistic sacrifice of them all. It so happened, that when Nakkirar was engrossed in pūja, a leaf fell into the tank and instantly the portion in the water beeame a fish and the portion on land was a bird each struggling to get better of the two. Nakkirar as he saw the phenomenon was lost in

wonder, and forgot his pūja. Antāparanan as was usual with him, took this opportunity to bring Nakkirar under his control and imprisoned-him in the cave. The other ninety nine cursed Nakkirar as eventually leading to the demon's sacrifice; and thereupon Nakkirar invoked Muruga to save them. This invocatory poem was *Tirumuru-karru-p-patai* and Muruga appeared and released them all from the cave and as well the bonds of the evil spirit.

Nakkirar's contributions to the classics are:—

Aham - 36, 57, 78, 80; 93, 120, 126, 141, 200
Kuruntokai - 78, 105, 131, 143, 161, 261, 280, 368.
Narrinai - 31, 86, 197, 258, 340, 358, 367
Puram - 56, 186, 395, as also the Idylls of
Tirumuru-karrup-patai, *Netunalvātai*.

PARANAR is a lasting name among Sangam poets. He was an younger contemporary of Mamulanar, Kapilar and of Kalāt-talaiyār. His poems in *Aham* number 34 and 15 in *Puram* besides others in *Narrinai* and *Kuruntokai*. The 5th Ten in *Pathirru-p-pattu* on the Chera Senguttuvan is also ascribed to him. His place of birth or community is not known. A poem *Sivaperuman Tiruvanthathi* is referred to, as his in the eleventh Tirumurai of the Saiva Canonical texts. He figures as a contemporary of கடல் பிறக்கோட்டிய வேல் கெழு குட்டுவன் as sung by him, and his *Puram* 141 refers to வையாவிக் கோப்பெரும் பேகன் and of his great benefices to poets and of bestowing his own warm apparel to a shivering peacock described in *Puram* 141, 142, 145.

Paranar speaks of the chola Uruvap-pahrer-Ilanchet-chenni in *Puram* 4 in the following terms:- "You are of the radiant beauty of the rising Sun just emerging out of the sea,

in his golden car of the fullest effulgence." This king is known from other poems of the same class, but of other poets to be the father of Karikala. The terms in which Paranar chose to describe him in this poem raises the presumption that he was the ruler Tigal-oli-nayir-elpāri nedunter Cholan, the grandfather of Senguttuvan.

Paranar's *Puram* 343 refers to Muziris, where commodities brought from overseas are taken ashore by boats for distribution from warehouses. *Narrinai* 6 has reference to Ori of the Good bow, and *Aham* 396 to war around Nannan's Pali hill fort, besides reference to the story of Adimandi and Āttanātti. Poem 73 of the *Kuruntokai* refers to a class of war-like people called Kosar who entered Nannan's territory after killing his State elephant. They are referred to as being men of united counsel capable of hurling the irresistible battering ram. *Aham* 165 also refers to Kosars and their location as the Kongu country.

Paranar's contributions to the classics are a myriad, and in these and in many others of his lyrics, they are giving a historical picture of the Tamil country and of its rulers of his time.

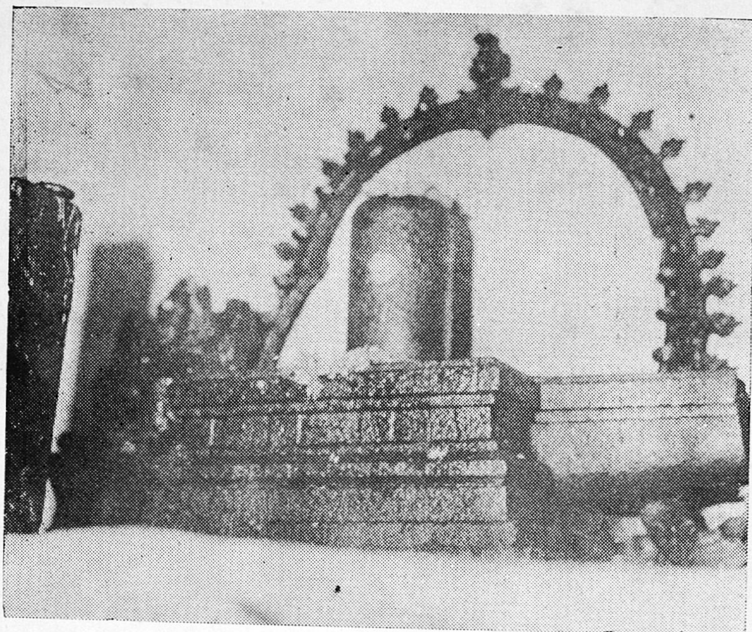
KAPILAR is another great name among poets of Tamil antiquity. His contributions to *Puram* are 30, and known as an intimate and faithful friend of Pari-His contemporaries are Nakkirar, Paranar and the Sangam poets. He is referred to by other poets with respect as the "Brahman of un-spotted learning" - *Puram* 126 and as "Kapilar, who in rapid verse poured forth poetry full of varied lore, correct of speech, of far extended praise" (53) and as Kapilar whose tongue never uttered falsehood (174):

THE SANGAM POETS

FROM THE POETS CORNER

சங்கமிருந்தார் கோயில்

Maturai Sri Meenakshi Sundareswarar Temple



IRAIYANAR

THE PRESIDING LORD OF THE SANGAM

" கண்ணு தற்பெருங் கடவுளுங் கழகமோ டமர்ந்து
பண்ணு றத்தெரிந் தாய்ந்தஇப் பசுந்தமி ழேனை
மண்ணி டைச்சில இலக்கண வரம்பிலா மொழிபோல்
எண்ணி டப்படக் கிடந்ததா வெண்ணவும் படுமோ."

—பரஞ்சோதி - திருவிளையாடற் புராணம்
திருநாட்டுப் : 57

The Series with acknowledgments:

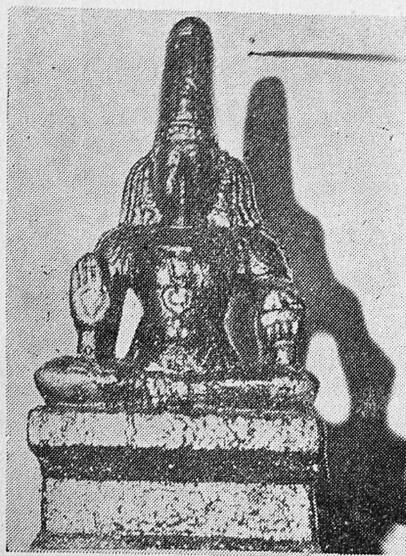
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Ukkirap–Peru–Vazhutiar



Uruttira Sanma Kannar



Mathurai Tamil Nakanar



Kapilar

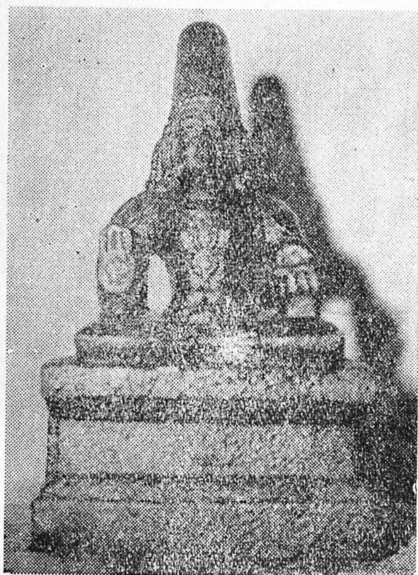
THE SANGAM POETS



Paranar



Kallatar – கல்லாடர்



Maukudi Marutanar



Kovur Kizhar

THE SANGAM POETS


Bharatam Padia – Perumtevanar


Ponmutiar


Velliveetiar


Mamulanar


Maturai Ilavettanar


Seettalai Sattanar


Nagan Tevanar


Maturai Perumarutanar



Perum Sittiranar



Kavisagara Perumtevanar



Nallantuvanar



Arisil Kizhar



Kothamanar



Nariveruttalaiar



காவிரிப்பூம்பட்டினத்து காரிகண்ணனர்
Karikkannanar



Mathurai Perunkunrur
Kizhar



* Nakkirar
President of the Sangam

* *Courtesy*: *Institut Francais d' Indologie*

In one of his pieces (106) there is a remarkable idea:

"Our God, what ever his worshippers devout can find to bring,
Accepts; rejects not wreath of commonest flowers:-
So Pari, though folks ignorant and mean draw near as suppliants,
Bestows on all his liberal gifts"

He wrote in praise of several princes, for it was as a wandering minstrel that he chiefly gained his livelihood. One of these chieftains ruled over the Chera Kingdom, and was called Cheraman-Selvak-Kadumko.vāzhi-āthan. (A.D.165) He is said to be the hero of the Seventh decad af *Patirrup-pattu,* for which the poet was rewarded with a cash gift of 100,000 Kanam, and all the land that could be seen from the top of a hill called Nanrā, in fact the number of villages which Kapilar earned on the occasion became proverbial (85). The decad is full of eulogistic praise of the monarch's heroism, liberality and other qualities. The Chera, one day taking his hand and feeling it, asked him, "Why is your hand so soft?" - The answer was a lyric of nineteen lines - (*Puram* 14).

"O brave King, urging on your war elephants, you have broken down the strong-holds of your foe; with well-wrought iron goad, you have driven them on to bear the brunt of the fierce fight; you have guided your charger over the moat and fortifications of your enemies' citadel; riding on stately chariot. Your side bearing the quiver, you have bent your bow, and shot forth deadly arrows; and on suppliants have you with liberal hand bestowed your gifts. Thus strong and mighty is your broad hand that reaches to your foot We know no other toil than the eating of savoury curry

and rice prepared by your beneficence amidst rich
perfumes, and so, mighty one, who art like the conquering
Murugan, our hands are soft"

The best of Kapilar's songs are connected with Pāri, one of the seven liberal patrons of Arts, who gave all that they had on hand, to whomsoever in want who approached him.

The Chieftain's fortress was on a hill – Pāri-p-parambu and the poet gives in *Puram* 105 and 109 a picture of his mountain home; also in *Narrinai* (253) he describes the strongly guarded hill of Pāri

"O bright browed damsel; thou shall obtain ornaments of ruddy
Gold, if thou go to Pāri to sing his praise; he is more
propitious than the streams that from the peaks of the chain
Of hills, that rise like the steps of a bamboo ladder, flowed
Down through the channel of the broad fields that receive the
Mountain torrent that never dries up whether if rain or no;
while the cool drops fall refreshing on the young lily flowers
With their expanded leaves, around which the beetles hum" (105)

Pāri held 300 villages, around his hill, and the three Kings – the Pandian, the Chola and the Chera whom he had often defeated in battle besieged his fortress, but were unable to take it. It is said that they slew him in battle and took the hill. The poet describes Pāri's desolate mountain Home:

"Sad indeed is Pāri's Mountain Home!
Though ye three Kings with sound of dreaded drum besiege,
Untill'd four kinds of produce rich it bears.
And first, the bamboo with its tiny leaf yields rice-like grain;
The second is the Jack-fruit's sweet and pulpy store;
The third, the root of the rich *valli's* creeping plant;
The fourth, honey dripping where squirrels leap
From tree to tree on the long line of lofty hills,
His mount soars like the sky. The brooks
That murmer on their slopes are bright as star of heaven
Though ye had elephants to tie to every tree,
And chariots covering every field,
By valour shall ye ne'er obtain the hill!
No sword shall gain the prize!
I know the way to win his hill from him;
Take ye the tiny lute, and sing sweet songs,
Maidens with wealth of fragrant locks, -
Come but with dance and song, you'll gain
The country all and every hill!"

Pāri had two daughters who are among the poetesses of the time. His death left the princesses, who were very young and unmarried, entirely dependent upon their late father's friend and minstrel. And here is the song of Ankavai and Sankavai - Pāri's daughters speaking of their desolation;

"அற்றைத் திங்கள் அவ் வெண் நிலவின்
எந்தையும் உடையேம், எம் குன்றும் பிறர் கொளார்;
இற்றைத் திங்கள் இவ் வெண் நிலவின்
வென்று எறி முரசின் வேந்தர் எம்
குன்றும் கொண்டார்; யாம் எந்தையும் இலமே!"

பாரி மகளிர் பாடியது. - புறம் 112

"On that night of a full silvery moon we had our father, and our land of towering hills that would not fall before the might of enemy. This night of a fair full moon, we are orphaned of our father-King and of our father land" - .VK.

Once only do we catch a glimpse of Kapilar, after the death of his friend Pāri and the settlement of his daughters. Pāri had great difficulty in obtaining a suitable home for the Orphans - (Comp. *Puram* 200–202).[1] In the 236th lyric we find that the poet had made his way to the north–and perhaps he had retired there to end his life by a voluntary death. At any rate, he went there to die, and here is his "Swan-song" Lastly Kapilar is said to have composed the *Kurinji-p-pāttu*, one of the *Pattu-p-pāttu*, of which we will know later.

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1. *Puram* 201 is Kapilar's eulogy of Pāri as he introduced the princesses to Irungovel, and 202 is its sequel on his refusal to accept them in marriage.Pāri was of such magnanimous benevolence to give away untold riches and towns to minstrels and of such a soft heart that on seeing a flourishing *mullai* creeper sprawling on the wayside without a support, he got down his royal chariot and left it at its side to grow and spread upon.

A *Pura-p-Porul Venpa mālai* verse speaks of the magnanimity of the Vels–Pāri and Pekan as;

"முல்லைக்குத் தேரும், மயிலுக்குப்
போர்வையும் எல்லை நீர்
ஞாலத்திசை விளங்கத் தொல்லை
யிரவா மலீந்த விறைவர்"

Kapilar's last song.

"O Pāri, rich in gifts; lord of the hills where fruits hang on the trees,
While herds of antelopes feed on them, and woodmen armed with bows join the repast
Thou hast not faithful proved to friendship's bond that joined us two.

It seems as though at last thou hated'st me.
Through all these years thou were my helper true, and yet
In death thou would'st not take me with thee; left me behind!
By this desertion seems thy friendship incomplete.
Here in this birth we meet no more, nor joy
As we were wont; but in another birth
I look that lofty fate shall join us once again,
And I shall see thee yet, nor lose the vision ever more."

KOVUR KIZHAR of sangam fame, was a contemporary of Kari-k-Kannanār of Kāvirippūmpattinam and Muthu-Kannan-Sattanār of Uraiyūr. Fifteen of Kizhar's verses are in the *Puram* collections. His life was eventful among chola princes, and one of his verses speaks of his intercessions, as the Chola Kulamurrattunjiya Killi Valavan was about to kill the infant sons of his adversary Malayamān Tirumutikkāri by being trodden under foot of his ferocious royal elephant. The poet appears on the scene and sees the affrighted children, who had stopped sobbing at their fright, more than the fate next to be-fall to them. The poet was astonished, and addressed the King, 'O Chola, you are of the lineage of kings who to save a dove from the hands of a hunter, gave his (Sibi) life by cutting equal weight of flesh from out of his body, you see the poor Children who have stopped sobbing more out of that fright of the elephant than their imminent fate to get

crushed. The royal patron whose sons they are, shared his wealth with poets in want and poverty. His sons whom you are about to destroy, are affrighted (innocently) at the sight of the elephant and not of that approach of death to them. The Chola relented and the princes were saved. On another occasion, a poet Ilantha-that was sent by Chola Nalankilli, as an emissary to the Chola Kari-arrut-tunjiya Netunkilli, who mistaking the poet for a spy, was about to destroy him. Kovur Kizhār who was on the scene interceded and said "O King. If you really know the role of poets, you will desist from this act. They are like bats flying from one court to another, as if Kings are fruit-laden trees; and getting what they are given, share with others equally starving, and give to the last what all they have. As such, they do not think evil to others, and that this poet was one of them". He further addressed "O King: Do not think that all poets are of the kind: expectants of royal bounties.

"நண்ணார் நாண, அண்ணாந்து ஏகி,
ஆங்கு இனிது ஒழுகின் அல்லது, ஓங்கு புகழ்
மண் ஆள் செல்வம் எய்திய
நும் ஓர் அன்ன செம்மலும் உடைத்தே" – *Puram 47*

The Chola was appeased, and the poet saved. As a royal adviser Kovur Kizhār's position among poets was significant.[1]

MĀMULANĀR was a Sangam poet of great fame. He has sung in *Aham* 65, 236 and 359 of Uthian Seralāthan. His poems number 27 in *Aham*, also in *Narrinai* and *Kuruntokai*. From Mamulanar's verses we get a fund of information about the chieftains: Evvi, Ezhini, Pulli, Thithian and Pānan. Pulli was a chieftain who ruled over Venkatam, and Pānan – a chief of the North and of Kutanātu in *Aham* 115, possibly

1. *Kovur Kizhār* – Tamil Nāvalar Sarithai 1949. pp. 18-22.

the Erumānādu in the Mysore territory. He speaks in *Aham* 201 of the Pandya's wealth in pearls of Korkai and Conch - வலம்புரி சங்கு. His *Puram* verses 203 and 307 have reference to Parathavar (fishermen) and Vadugar and reference to jewels of those times. He has also sung of Pehan whose ancestor was Nedu-vel-Aāvi who was ruling in Pothini Palani-the chief of his clan called Aaviar.

KALLĀTAR. As among other poets of the era, Kallātar hailed from Kallātam-once a flourishing port in Pandi-natu and migrated to the Pandyan Court when the land suffered from a severe famine and he was entertained by the Pandya. Kallātar was a contemporary of Pandya Nedun-Chezhiyan and witnessed the battle of Talaiyālankānam, His *Puram* 23 is addressed to Pandya Netun-Chezhiyan, wherein the poet refers to the Pandya's fierce fighting in which he captured the drums of his adversaries, and to the utter distress of their women, who had to cut off their tresses, while his own spear remained victorious. The poet is credited with verses in *Aham* 9, 83, 113, 171, 199, 209, 333,
Puram 25, 371, 385 and 391, also in *Kuruntokai* 260, and 269. Of his poetic powers, they are referred to:

"கல்லாடர் செய்பனுவற் கல்லாட நூறுநூல்
வல்லார் சங்கத்தில் வதிந்தருளிச் - சொல்லாயு
மாமதுரை யீசர் மனமுவந்து கேட்டு முடி
தாமசைத்தார் நூறு தரம்"

ITAIK-KĀTAR was a yogi and contemporary of the great Tiruvalluvar and Kapilar. He was present at the siege of

* Kapilar, Arisilkizhar and Perunkunrur Kizhar have sung of Vaiyavikko-perum-Pehan in *Puram* verses and in *Aham* 101. of his curly hair and red eyes also in 186 of the festival பூந்தொடை விழா.

Karur by the Chola Killi-valavan, and reputed as the author of a classic *Oosimuri* which is frequently quoted by Amirthasakarar, the famous commentator on *Kārikai*, a great work on Tamil Prosody. The work is said to have put down the arrogance of the Sangam poets who teased the other poets who took their works for the Sangam imprimatur, and brought them to their senses. The verses were full of onomatopoeic words which the sangam amanuences could not write with their sharp pointed styles and for which they broke it and gave up the work of transcription as hopeless. 'The transcribers were five who were at the back of the Sangam benches and took down the verses as the poets read them before the censors. The leaves on which they were copied were blackened at the end, and collected into a volume and kept bound safely among the old cadjan volumes. The poor authors waited for favourable opinions, when the supercilious censoriate pointed out that there was a similar work in the Sangam archives and ordered it to be brought. The trick was exposed by Itaikkatar. The following verse from *Oosimuri* is oftquoted as a sample of Idaikkatar's.

"யாற்றம் கரையின் அருகிருக்கும் மாமரத்தில்
காக்கை இருந்து க°°°°க°°°° கெனக் – காக்கை தனை
எய்யக்கோல் இல்லாமைத் த்த் த்த்த் என எய்தான்
வையக் கோன் ஆன் என் மகன்".

Tradition relates that on an occasion, he wished an interview with the Pandya, probably Ukkirapperuvazhuti, to shew his literary prowess and get his admiration, and the interview was through his friend Kapilar who was one of the prominent members of the academy. But the king gave a cold reception and the irritation of the poet, according to puranic accounts, resulted in the evacuation of the God and the Goddess of the

Madurai Temple to a place some distance yonder north along with the Tamil academy; and as the wrath of the poet was subsequently appeased by the king; God Somasundara along with the academy went back to Madurai. (See. Sacred Sports of Siva-திருவிளையாடல் புராணம், 56. இடைக்காடர் பிணக்குத் தீர்த்த படலம்.

He was a friend of Tiruvalluvar and accompanied the great dictator of morals on his way to the Madurai Bench for getting recognition to his famous *Kural*. Itaikkätar extemporised on the merits of *Kural* in a distich which runs thus,

"கடுகைத் தொளைத்தேழ் கடலைப் புகட்டிக்
குறுகத் தரித்த குறள்".

ARISIL-KIZHAR, a Sangam Poet is spoken to as a joint author with Pon-mudiyār-a war-bard who accompanied the army of the Chera Perum-Cheral Irum Porai, when it marched against Thakatur.[1] *Thakatur Yattirai*-the work of conjoint authorship consists of a graphic description of the campaign of Cheraman Tahatur-erinta perum-Cheral Irum porai againt Atiyaman, the feudatory king of Thakatur and patron of the Dravidian Sapho Avvaiyār. Atiyamān remained within the precincts of his fortress of Thakatur, when Cheraman advanced against him with a mighty force,[2] and Atiyamān was completely routed by the Chera.

PONMUTIYĀR and Arisilkizhar were both intimate friends and true poets. Ponmutiyar describes certain portions of the Thakatūr expedition while Arisilkizhar takes up certain other portions. The description of the city of Thakatur is

1. Identified Thakatur with Dharmapuri tq, in Salem District. cf. V. Kanakasabai Pillai - *Indian Antiquary* XXII pp 66. & 143 also S. I. I. 307, 308/1901.

2. *Porul-atikaram*-. Tol "சேரமான் செல்வழி; தகடூரிடை அதிகமான் இருந்ததாம்"

Ponmutiyar's. There are three verses of Ponmutiyar's in *Puram*and one in *Tiruvalluvamālai.* Arisilkizhar was the author of the Eighth Ten of *Patirru-p-pattu* also 7 in *Puram* and and his verses are full of martial spirit and describe vividly graphically stirring scenes on the battle-field.[1]

PERUNTEVANĀR was a name common among poets of Sangam times, and the author of the Sangam *Bhāratam* was consequently referred to as the one who composed the *Bhāratam,* பாரதம் பாடிய பெருந்தேவனர் to distinguish him from his namesakes: Kavi-sakarap-Peruntavanar, and later Peruntevanar-the commentator on *Virasoliyam.* Two of his poems are found included in two of the eight anthologies: Verse 83 in *Narrinai* and in *Akanānuru.* Also another in Tiruvalluvamalai, in praise of the *Kural* besidess five of his invocatory verses, those for *Akananuru, Aynkuru-nooru,* and *Purananuru* are for Siva; His invocation in *Narrinai* is to Vishnu, his address in *Kuruntokai* is to Muruka and his prayer in *Bhāratam* is to Vināyakā. The above different deities in anthologies, do not give us sufficient data to assign him to any religious persuasion.

1. V.Kanakasabai Pillai: The Tamils 1800 years ago. Higginbothams and Co., Madras. 1904 p. 209.

2. Ilakkiya Manjari I i p. 55. Oxford Unlversity Press, 1953

"The Mahabharata is not only an epic, not only a work of poetic art but also as Winternitz puts it, "a manual of morality, law and philosophy, supported by the oldest traditions and hence, furnish with incontestable authority, and for more than fifteen huudred years, it has served the Indian as much for entertainment as for instruction and education" - Bulletin of the Deccan College - pp 21-8.

Yhe Bharatha Venpā: The Ramayana, the Mahabharatha, the Bhagavatha and Skanda Purana have been among the literary treasures, that poets from every part of India have attempted to render into their mother tongues. In no single vernacular there have been literal translations, but free adaptation from their originals. And the earliest adaptation of a Sanskrit classic into a vernacular tongue is that of the Mahabharata[4] into Tamil by Peruntevanār, a Sangam poet of the early centuries, Epigraphical support for this view is found in line 29 of a panegyric verse in Cinnamanur copper plates grant (S. I. I. iii part iv) which is a panegyric on the Pandya referring to "மகாபாரதந் தமிழ் படுத்து மதுராபுரிக் காவியம் வைத்தும் a reference to, a translation of Mahabharata into Tamil and the founding of a Sangam. Also certain citations in the commentary of the learned Naccinārkkiniyar on *Sutras* 17 and 21 of *Tolkappiyam* iii. 2 are considered to have come from this early Sangam Bharātam as they have the true Sangam ring. The verse of the Sangam Bhāratam is said to be உரையிடை யிட்ட பாட்டுடைக் செய்யுள் quatrains in *Venpa* metre interspersed with passages of *Akaval–Akaval* being the declamatory form of verse and *Venpa*, the form nearer normal speech.

The Sangam *Bharatam* is referred to as *Bharata venpa* because most of the verses are said to have been in the *Venpa* metre. Except for the above citations, the work is considered to have been fully lost.[1]

NARIVERUUTALAIYĀR was one of the academical professors of the third Sangam; he possessed a very awkward

1. See M.S.H. Thompson – The Maha bharata in Tamil pp. 115–123., *Journal of the Royal Asiatic Society; October 1960.*

countenance probably resembling a jackal's; on paying a visit to a certain Chera sovereign (*கோப்பெருஞ்சோலிரும் பொறை*) his distorted face received its natural shape and the poet after praising the king exhorted him to protect his subjects just as persons would tender babies in their charge. The poet was remarkable for his sage counsel. He had advised old men in the following terms:

பல் சான்றீரே! பல் சான்றீரே!
கயல் முள் அன்ன நரை முதிர் திரை கவுள்,
பயன் இல் மூப்பின், பல் சான்றீரே!
கணிச்சிக் கூர்ம் படைக் கடுந் திறல் ஒருவன்
பிணிக்குங்காலை, இரங்குவிர் மாதோ;
நல்லது செய்தல் ஆற்றீர் ஆயினும்,
அல்லது செய்தல் ஓம்புமின்; அதுதான்
எல்லாரும் உவப்பது; அன்றியும்,
நல் ஆற்றுப் படூஉம் நெறியும் மார் அதுவே.

— *புறம் 195*

(O great men of old age with hair turned greyish-brown like the thorny bones of the kayal fish and loose hanging skin, you begin to repent for your past deeds only at the approach of the god of Death; if you cannot do good to the world, at least try to do no harm: this indeed, is both a praiseworthy act and the proper track to heaven.)

This poet was present in the academy when *Tiru-k-kural* was brought before them for approval; and he bestowed the following eulogium:

Seeing the ancient Vedas which dealt on the four great gifts of mankind : Virtue, Wealth, terrestial happiness and Heavenly Bliss are rather inexplicable to mankind, Tiruvalluvar gave out his *Kural* for their easy acceptance.

POETESSES IN TAMIL LITERATURE

A notable feature of the classical Tamil Literature is that as many as 3o or more poetesses have contributed 150 lyrics to the Eight collections, especially *Narrinai, Kurunthokai, Patirru-p-pattu, Aham* and *Pura-Nānūru.*

Whatever their number, all of them seem to have been of the same type, saying stray lyric verses, on the spur of the moment, befriending the rich and the poor alike, teaching morals of eternal application, always ageing but never too old, to sing and ever lovable. Even the thousands of proverbs which are in the mouths of the common folk, are ascribed to them.

AVVAI: In the long history of Tamil literature, there is no name more fascinating than the name of Avvai. There have been a few among the poetesses; and who has not heard of Avvai the honoured grand dame of letters whose verses of wisdom one has lisped even while yet a babe! Tradition has it that the earliest of the name is an elder sister of Tiruvalluvar, the author of the *Kural.* Many a poetess of this name are found, and their dates cannot be fixed to any certainty. But this is a fact that here is an household name.

Avvai, as found in the Sangam age, lived in the time of Porunar-k-killi and patronised by Athikaman Anchi; and after his death by Ezhini, the son of Neduman Anchi, *Puram* Lyrics 81 to 95 give a description of her person, and of her patrons. Once she addressed the three crowned heads*

Chola Rājasuyam vetta Porunarkilli, Pandya Kānapper-tanda Uikkira-p-peru-Vazhuthi, and Chera Māvenko and advised them to do good and be good to all lives. Her life was prolonged by the *nelli*-fruit (vide infra) she had at the hands of her first patron. She led the life of a literary Bohemian, wending her way up and down the land, and finding her meal by turning a few occasional verses. She scattered the scintillations of her aged wisdom at random; and crowned heads and chieftains welcomed and honoured her.

Avvai once went on an embassy to Tondaiman (Ilantirayan) on behalf of Atikaman., and there that chieftain showed her round his arsenal which was well stocked with shining weapons of war, ready for use; and the poetess has a song (Puram 95) in which she contrasts the burnished state of Tontaiman's weapons with Athikan's which are ever soiled by use on the battle-field and call for constant repair and their conditioning at the hands of the blacksmith. In two other poems (Purams 97-98) Avvai describes. Anchi's arms and their power at some length: swords, spears, elephants and infantry and advises his foes to submit to him. One verse of hers (Puram 103) is a *virali-ārru-p-patai.*

Herein Avvai compares the wealth of the luxurious king of Tondai (Kanchi) with that of her own warlike chief.

Bedecked with peacock feathers, garlanded with flowers,
Fine are the Tondai spears in the spacious armoury
With their strong shafts and sharp points bright with ghee,
The weapons of my king are blunt with fighting.
Broken their points through parrying the thrusts of the foe.
The swordsmith's forge is busy with repairs.
My King, when rich, freely gives food away,

When poor he messes with his men.
He is the head of the family of the poor,
Yet great is he with his sharp pointed spear.

– *Puam* 95. Translated by John R. Marr[1]

1 இவ்வே, பீலி அணிந்து, மாலை சூட்டி,
கண் திரள் நோன் காழ் திருத்தி, நெய் அணிந்து,
கடியுடை வியல் தகரவ்வே, அவ்வே,
பகைவர்க் குத்தி, கோடு, நுதி, சிதைந்து,
கொல் துறைக் குற்றிலமாதோ – என்றும்
உண்டாயின் பதம் கொடுத்து,
இல்லாயின் உடன் உண்ணும்,
இல்லோர் ஒக்கல் தலைவன்,
அண்ணல் எம் கோமான், வைத் துதி வேலே.

ஔவையார் தூதுவிட, தொண்டைமானுழைச் சென்ற ஔவைக்கு அவன் படைக்கலக் கொட்டில் காட்ட, அவர் பாடியது

– புறம் 95.

Avvai describes in *Puram* 367, the three Tamil Kings together and compares them to sacred fires in a sacrificial hall. The monarchs concerned were Seramān Māri Venko, Pandya Kanapper–erinda Ukkira–p–peru–vazhudi and Chola Rāja. Sūyam–vetta Porunar–k–Killi. The poem is a tribute to the liberality of the princes; it states also that nothing avails a man after his death except his good deeds done in this life and it ends with the poetess's prayer for the long life of the three monarchs. Traditional anecdotes have grown around her devoted person, and they are many and of various times.

And once, as she felt infatuated of her own brilliant genius, Lord Muruka it is related wanted to teach her a lesson. An opportunity occurred like this. Muruka as an young boy was up a Naval (Jambul) tree plucking fruits and tasting them. Avvai was by chance on the spot and asked him a fruit. He questioned her whether she wanted a hot or a cold one.

She could not make out what he meant by a hot fruit; and nevertheless, asked for it. Immediately he dropped down a fruit, a little too forcibly on the sand. She took it up and blew hard, to remove the sand clinging to it. Then, (Muruga) the young boy, pointed out that she could not have blown at all but for its heat. At this flash of wit, her countenance fell and her pride abated. This discomfiture taught her that her knowledge was but a drop in the ocean and that she had much to learn. "கற்றது கைம்மண்ணவு கல்லாதது உலகளவு" - One's learning is but a hand full of sand, while yet to be learnt was the very Earth itself.

Another incident related of her may be of interest. She was a believer in the ubiquity of God, which the following incident would illustrate. The holy mother of a certain temple rebuked her for having stretched her limbs towards the idol. Avvai feeling strongly against the reproacher, asked her politely to show her the place where God was not, so that she might turn her limbs in that dircction. The priest was non-plussed and acknowledged her ignorance. It is said that she had an exceedingly protracted two hundred and fifty years and lived and died in single blessedness.

Kapilar's supposed biographic *Ahaval* mentions Nanniducheri as her birth place and a tailor's house as her nursery. Of the other three sisters of Avvai, Uppai, Muruvai and Valli we hardly know anything, except that they have been born poetesses.

The great dame's lyrics are 45; while 15 are in *Kuruntoka* and 17 *in Puram.*

KĀKKAI-P-PĀTINIĀR was not only a poetess, also a grammarian of repute. Her grammatical work is *Kākkai-p-patiniyam* She is classed as a contemporary of Tol-kappiyar and as one of the twelve fellow students who learnt at the feet of sage Akattiyar. She is referred to with respect by commentators and followed by other authors of the period.

She was not the only poetess of repute. The two young daughters of Pāri could compose verses and elegies as referred to. Bhuta Pandya's queen who performed *sati* on the funeral pyre of her husband is yet another, who has contributed a verse to the *Puram* collection. Ādhimanthiyar was another, a daughter of the Chola Karikāla I and the mother of the celebrated Chera Chenguttuvan. Among those of the ordinary stature, Velliveethiyār, Nappasalaiyār, Masathiyār may be mentioned.

KĀKKAI-P-PĀTINIĀR-NACHCHELLAIYĀR figures as the author of the Sixth Ten of *Patirru-p-pattu.* The hero was Atukotpāttuch-Cheralātan, half brother of Senguttuvan and brother of Nārmudi. who rewarded the poetess with gold weighing 9 Ka for making jewels and 100,000 Kanam in cash; besides enteraining her in his court permanently there-after. The poetess acquired her title from having introduced a crow as a leading feature in a song into *Kuruntokai* 210. Nalli and Tondi-are also mentioned-the song being to the effect that even the fine rice of Tondi mixed with the ghee yielded by the cows of Nalli's shepherds would not be adequate recompense (bali-offering) for the crow that by its cawing announced the return of the lover to the love.

"திண் தேர் நள்ளி கானத்து அண்டர்
பல் ஆ பயந்த நெய்யின், தொண்டி
முழுதுடன் விளைந்த வெண்ணெல் வெஞ் சோறு
எழு கலத்து ஏந்தினும் சிறிது – என் தோழி
பெருந்தோள் நெகிழ்த்த செல்வற்கு
விருந்து வரக் கரைந்த காக்கையது பலியே."

— குறுந்தொகை 210.

The poetess's contribution to Sangam classics are *Kuru* 210. Pati 51-60, *Puram* 278.

OKKUR MĀSAT-THIĀR, a kinswoman of Masat-thanar and native of Okkur, wrote lyrics of the Mullait-turai, descriptive of heroism. Her lyrics are two Nos. 324 and 384 in *Aham* and one 279 in *Puram.*

"Our heart ceases at this dame's great courage
Well may she merit her ancient age.
In a former war, her father it was
Who killed by an elephant, died in the field.
It was in the otherday's battle, her husband
Fell overpowered by numerous hosts;
And now to-day at the beat of drum,
Delighted and yet how sad was she this woman with an only son.
She lovingly oiled and combed his hair,
Gave him his spear and bade him seek the battle-field:

– J.M.N. in S.D. VII p. 245.

"கெடுக சிந்தை; கடிது இவள் துணிவே;
மூதில் மகளிராதல் தகுமே.;
மேல்நாள் உற்ற செருவிற்கு இவள் தன்னை,
யானை எறிந்து, களத்து ஒழிந்தனனே;
நெருநல் உற்ற செருவிற்கு இவள் கொழுநன்,

பெருநிரை விலங்கி, ஆண்டுப் பட்டனனே;
இன்றும், செருப் பறை கேட்டு, விருப்புற்று, மயங்கி,
வேல் கைக் கொடுத்து, வெளிது விரித்து உடீஇ,
பாறு மயிர்க் குடுமி எண்ணெய் நீவி,
ஒரு மகன் அல்லது இல்லோள்,
'செருமுகம் நோக்கிச் செல்க, என விடுமே!

ஒக்கூர் மாசாத்தியார் பாடியது. - புறம் 279.

KAVAL-PENDU was a Marava by caste and belonged to the family of village guards. She had a warrior son, and she looked upon her womb as a tiger's den, hollow during his absence in times of war. Puram 86 is her single lyric.

"சிற்றில் நல் தூண் பற்றி, 'நின் மகன்
யாண்டு உளனோ?' என வினவுதி; என் மகன்
யாண்டு உளன் ஆயினும் அறியேன்; ஓரும்
புலி சேர்ந்து போகிய கல் அளை போல
ஈன்ற வயிறோ இதுவே!
தோன்றுவன் மாதோ, போர்க்களத்தானே!"

திணை—வாகை—துறை—ஏறாண் முல்லை,
காவற்பெண்டின் பாட்டு. - புறம் 86.

"Holding fast to the adamantine pillar of my humble house, You ask, 'Where is your son?' "I know not where he may be. This, my womb which bore him, Is now like a den of rocks deserted by a tiger; and he full Sure, will be found in the field of war." - V. K.

PERUM - KOPPENDU

At the death of Bhuta Pāndya, his queen Perum-koppendu (பெருங் கோப்பெண்டு) when dissuaded from entering the funeral pyre along with her dead husband, reprimanded her bad advisers thus; and entered the pyre.

"Oh ye of wisdom full! Oh ye of wisdom full!
Ye bid us not go forth to death; ye could restrain;
O ye of wisdom full, but evil is your counsel here!
We are not of those content to live forlorn,
And feed on bitter herbs, when conce they feasted royally,
we lie not on rough stones, who slept ere while on
sumptuous couch.
The pyre's black logs heaped up in burning ground
To you indeed seem terrible; to us,
Because our mighty spouse is dead.
The waters of the pleasant lake where spreads
The lotus flowers and the fierce fires are one".

– Dr G. U. POPE.

"பல் சான்றீரே! பல் சான்றீரே!
'செல்க' எனச் சொல்லாது, 'ஒழிக' என விலக்கும்,
பொல்லாச் சூழ்ச்சிப் பல் சான்றீரே!
அணில் வரிக் கொடுங் காய் வாள் போழ்ந்திட்ட
காழ் போல் நல் விளர் நறு நெய் தீண்டாது,
அடை இடைக் கிடந்த கை பிழி பிண்டம்,
வெள் எட் சாந்தொடு, புளிப் பெய்து அட்ட
வேளை வெந்தை, வல்சி ஆக,
பரற் பெய் பள்ளிப் பாய் இன்று வ·தியும்
உயவல் பெண்டிரேம் அல்லேம் மாதோ;
பெருங் காட்டுப் பண்ணிய கருங் கோட்டு ஈமம்
நுமக்கு அரிதாகுகதில்ல; எமக்கு எம்
பெருந்தோட் கணவன் மாய்ந்தென, அரும்பு அற
வள் இதழ் அவிழ்ந்த தாமரை
நள் இரும் பொய்கையும் தீயும் ஓரற்றே!" – புறம் 246.

பூத பாண்டியன் தேவி பெருங்கோப்பெண்டு தீப்பாய்வாள்[1]
சொல்லியது.

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1. *Suttee* or death in the fire along with the dead husband, was in vogue in India from a very remote autiquity, still it was not compulsory on the part of the widow to perform suttee; virtuous dames, however considered it essential for their chastity, further the life of a widow was almost an unbearable curse in those days, to escape such a curse the courageous dames courted death. S. D. IV p. 164.

NAPPACALAIYAR GF MĀROKKAM

This is a panegyric by NAPPACALAIYAR of MAROKKAM on Killi-Valavan.

"புறவின் அல்லல் சொல்லிய, கறை அடி
யானை வால் மருப்பு எறிந்த வெண் கடைக்
கோல் நிறை துலாஅம் புக்கோன் மருக!
ஈதல் நின் புகழும் அன்றே சார்தல்
ஒன்னார் உட்கும் துன் அருங் கடுந் திறல்
தூங்கு எயில் எறிந்த நின் ஊங்கணோர் நினைப்பின்,
அடுதல் நின் புகழும் அன்றே; கெடு இன்று,
மறம் கெழு சோழர் உறந்தை அவையத்து,
அறம் நின்று நிலையிற்று ஆகலின், அதனால்
முறைமை நின் புகழும் அன்றே; மறம் மிக்கு
எழு சமம் கடந்த எழு உறழ் திணி தோள்,
கண் ஆர் கண்ணி, கலி மான், வளவ!
யாங்கனம் மொழிகோ யானே—ஓங்கிய
வரை அளந்து அறியாப் பொன் படு நெடுங் கோட்டு
இமயம் சூட்டிய ஏம விற்பொறி,
மாண் வினை நெடுந் தேர், வானவன் தொலைய,
வாடா வஞ்சி வாட்டும் நின்
பீடு கெழு நோன் தாள் பாடுங்காலே?" —புறம் 39.

சோழன் குளமுற்றத்துத் துஞ்சிய கிள்ளிவளவனை – மாறோக்கத்து நப்பசலையார் பாடியது.

Descendant of him who to save a dove from grief did'st enter the
Weighing scale, whose beam was tipped with the carved white
Tusk of elephant with ponderous foot! Giving in grace was
Born with thee: and is not thy peculiar praise.
And, when one ponders how they sires of old destroyed the
Mighty, fort suspended in the sky–[1], which foes dreaded to

1. Muir IV. p. 223. This attribution to Valavan's ancestor of this feat seems to imply the descent of the king from Mahadeva. This story is different from the Tirupura Samhara – J.M.N.

Approach,-to slay thy foes is not thy peculiar praise;
And since the council of Uraiyur, impregnable city of the Valiant C'olas, is the abode of Equity-Justice is not thy Peculiar praise!

O Valavan, swift horseman, whose stout arms are like fortress Bars, whose wreath fills every eye, how then shall I sing thy Praises?

How shall I tell of thy glorious prowess that withered the fadeless Vanji, destroying he C'eran King with chariot huge of cunning work, who planted his guarded bow banner on the long gold-tipped peaks of Imayam, whose bounds none measure?-[1].

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[1]At Cheerazha in the Kurnool district there is a temple dedicated to Kapolesvaran (the 'Dove Lord,' an epithet of Sivan). The legend connected with this shrine is briefly as follows:

"King Sibi, who came from Kashmir, resolved to perform 100 (*yaga*) sacrifices by which he hoped to gain the realm of Brahma. The three: Sivan, Vishnu and Brahma resolved to interrupt the sacrifice and prevent this; and accordingly Vishnu assumed the form of a dove which Sivan as a hunter pursued with his bows and arrows until it took refuge with Sibi, who took it to his bosom, and refused to give it up to the hungry sportsman. At length it was agreed that he should be permitted to ransom the dove by giving an equal weight of his own flesh. The bird was placed in one scale, and Sibi threw portions of his own body into the other but the disguised gods prevented the scale from turning till the king, strong in his heroic self sacrificing love, cut his own body in halves and threw one into the scale. The gods, over-

come by this self-devotion, now assumed their proper forms and Sivan offered the king a new and more beautiful body, and to make him an emperor. He declined all earthly gifts, asking only the bliss of Kailasa for himself and his people." Such was the ancestor assigned by the poet to his patron,

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2. This refers to the legend of King Sibi. See a paper in Madras Government Records (Archaeology) dated April 30th 1899, by a. Rea, Esq.

2. The outlines of this story are found in a Buddhist Jataka. See Fausboll, Vol. III. pp. 224–227–It is given in the Mahabharata Vanaparvam, 13275, etc. And here, it is mentioned as connected with an ancestor of a C'ola King. To extract history from such sources is impossible (The C'ola is reputed as the decendant of the solar line. Hence the reference-J.M.N. – the Tamilian Antiquary. No. 6.)

BOOK I

The Sangam Age

B. C 300 — A. D. 300

The Sangam Collections :

Ettu-t-tokai

Pattu-p-pattu

The Twin Epics 1. *Silappatikāram*

2. *Manimekhalai*

The Socio-political condition of the Age.

ETTU-T-TOKAI.

ETTU-T-TOKAI or the Eight anthologies or Collections is of the Madurai academy. *Tokai* means an anthology. They consist of *Narrinai, Kuruntokai, Ainkurunūru, Patirrū-p-pattu, Paripātal, Kalittokai, Netun-tokai, (Aha-nānūru), Pura-nānūru* and *Pattu-p-pāttu.*[1]

Each of these poems was by a different poet, composed at different times and got together into a collection. Each looks more a story in verse. The language though terse are illustrative of the suggestion of words.

Of these, *Pura-nanūru* and *Pattirrup-pattu* treat of Puram, and are of high historical interest. The rest *Aha-nanuru, Narrinai, Kurun-tokai, Ain-kuru-nooru* and *Kali-t-tokai* treat of Aham; and *Paripatal* both of Aham and Puram. And *Kalittokai* especially is almost a treasure of inestimable charm of Tamil poetry. The Sangam poems are mostly in akaval metre, the first in the long course of development of the Tamil metrical system. "It is indigenous and has no parallel in Sanskrit, English blank verse being its nearest equivalent. The magnificent sweep of the longer poems in *Pattu-p-pattu* is sometimes marred by obscurity of construction. In the shorter poems, however, the language is direct and forceful, conciseness of expression, pregnancy of meaning,

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1. நற்றிணை நல்ல குறுந்தொகை, ஐங்குறு நூறு
ஒத்த பதிற்றுப் பத்து, ஓங்கு பரிபாடல்
கற்றறிந்தார் ஏத்துங் கலியோடு அகம்புற மென்று
இத்திறத்த எட்டுத் தொகை.

purity of diction and unity of thought are their mian characteristics and the simplicity of the Tamilian taste deserves comparison with that of the ancient Greeks. The frigid conceits and the pedantic professional exercises of grammarians which characterise the literature of the later period are entirely absent. On the other hand, simple humanity is mirrored in these crystal-clear utterances. Where the emotions are stirred, they are kept well under restraint, and the subdued expression which such restraints imparts is always the most effective quality in literaure. Here is art, severe and simple; of artificiality there is hardly a trace[2]".

Kali is another, a kind of sonnet in that it has an introductory part, a concluding part and the body where the central idea is elaborated, but *Kali* can extend to many lines. One, hundred and fifty *Kali* verses have been collected together as one anthology called *Kali-t-tokai*. *Paripātal* is another kind of song, very similar to Kali, but it is much more elaborate and a musical composition. Only 22 of this collection of 70 are now extant. This anthology is known as *Paripatal*, and is one of the *Ettu-t-Tokai*. These two anthologies have been collected on the basis of the kind of metre the verses follow. The rest in the series are in *akaval*, and sometimes in *Vanchi* metre.

A few characteristics of *Ettu-t-tokai* verses are that they do not form a continuous narrative. They look rather occasional or isolated verses each independent of the other. Secondly they are almost dramatic monologues, the poets creating for themselves an objectivity even when expressing subjective feelings and ideas. And here, one has to know

(2) Prof. V. Vaiyapuri Pillai - *A comprehensive History* of India-II, p. 683

who is the speaker, to whom the words are spoken and under what circumstances or in what context without some elucidation, it is not always easy to interpret them especially where the poets aim at expressing themselves in as few words as possible. It is a convention which Tolkappiyar has codified and explained and which the poets follow.

"Another is concentration. The poets have been trying successfully to catch the lightning flash of the poetic moment and enshrine it in their verse with all its vividness and force, emotion and experience. Often the poetic moment as the very heart of verse crystallises into a beautiful phrase or a simile.

"An example may be given. This may also make us familiar with the conventions of this poetry. A young man and a young woman meet for the first time, providentially, and become inseparable lovers at the very first sight. He has however to go home, and this idea of separation, though only till the next day, gives rise to a conflicting thoughts in the mind of the lady love. The lover, to reassure her, points out that this love is not a matter of their choice; for this had not been designed by them. Nor is it one effected by their parents; for even respective parents are strangers to each other. Therefore the divine force of love which brought them together is not going to separate them. Here comes a a significant simile. The explanation is ours but according to tradition. The clouds from a distant place come and rain in a field of red soil unknown to it, moved only by the force of Nature. The hard cracking soil at once becomes soft almost melting in water. The colourless water now takes the colour and taste of the soil and becomes one with it. Here

is a glorious example of give and take, of life and of commingling love. No more the separate existence. No more the isolation. No more the self-centred love. This is now an irrevocable fact of union of souls in love. *Cempula-p peyalnir*, the water rained on the red soil of a field is a beautiful simile indeed.

"The proper name of this poet has been forgotten. Those who have enjoyed this poerty have baptised him anew in the very fire of his poetic imagination and he is remembered till to-day only as Cempula-p-peyalnīrar, after the immortal simile he has created. There is another tradition of the Sankam age of calling the poets and verses after the phrases which form, as it were, the heart of their poems.[1]

NATURE IN THE POEMS

Human Drama, being the representation of a phase of human life-expressed here in *Aham* or *Puram* poetry as their essence, Nature is its back ground. It is the *Urip-porul*, the time-space continuation of it being its *muthar-p-porul*. In Tamil poetry Nature has set her regional geography-the five-fold divisions e. g. of *Kurinchi*-the mountainous region considered appropriate for pre-marital love; the second *Mullai*, the pastoral region which is the setting for the idyllic home life of chastity and peace; the third *pālai*-desert region enhancing the feeling of desolation in the poetry of love in separation; the fourth *neythal*, the coastal region or the sea-board enhancing the feelling of despair when in the course of pre-marital love there is an inexplicable continued absence of the hero; the fifth *Marutham*, the agricultural tract or civilised life full of wealth and pomp characterised by the institution of public woman gives rise sometimes to suspicion and sometime to escapades into extra marital relationship and this enhances

1. Prof. T. P. M: A History of Tamil Literature– p. 23

the heroines sulky mood. These again change their colour and aspect in accordance with the time of the day and with the changing season. This idealised aspect is that which is called *Karupporul*-their concrete representations being the birds, beasts, trees, flowers, cultivated fields, grains, men and women their varying occupations, their games and dances, their feasts and festivals their Gods and worship, their songs and music, their musical instruments and peculiar tunes, all making Nature a living and concrete back ground for human life. This nature in all its varied and varying aspects becomes important as giving us the clue for understanding classic poems in their natural settings.

PURAM and AHAM being but two aspects of the same life, Nature colours also the *Puram* poetry. The espionage and secret war-fare starting with cattle-lifting called *vetchi,* like the kurinchi or pre-marital love already referred to, thrive within the hidden spots of the mountain. The military encampment during the invasion called *vanchi* is well provided for only when the pastoral land, full of stream and water, is chosen, even as *mullai,* the peaceful homely life, demands the idyllic surroundings. As *marutham*, the sulky mood inspired by the public women, demands for its proper background a civilised urban life, the siege in war called *uligni* occurs naturally with reference to a civilised city, often the capital of the king. The *neythal* or desperate cry of the heroine becomes one with the desolation of the great expanse of the sands and water of the beach; and similarly *tumpai,* the pitched battle reveals all its cruel desolation on the sandy place. The glory or victory of life, called *vākai* consists of separation from all kinds of other attachments for the sake of attaining the ideal, as in *pālai,* the love in separation, where also the trials and

successes of the hero end in amassing wealth or achieving victory, after passing through a desert, all along inspired by love and love alone."[1]

I AIN-KURU-NŪRU

AIN-KURU-NURU (ஐங்குறு நூறு) means literally the five short Hundreds. It contains 500 *ahaval* verses of three to six lines each, with an invocatory verse added to by Perunthevanār. The work is divided into five parts, each part consisting of 100 stanzas. Every part again deals with five *thinais* by five poets.[2]

Orampokiyār, Ammuvanār, Kapilar, Otalanttaiyār, and Peyanār, are the respective authors of hundred verses each on *marudam, neithal, kurinji, pālai* and *mullai thinais* respectively. The compiler of the work is Poet Pālatturai Muṟṟiya Kūdalūr Kizhār, at the instance of the Chera Yanaikkatchey Mandaranjeral Irumporai.[3]

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1. Prof. T. P. M. *A History of Tamil Literature* p. 29

2. The work as it was found in palm-leaf manuscripts was first examined and printed for the first time in 1903 by the untiring efforts of the Tamil Scholar MM. U.V. Swaminatha Aiyar. The work has since been published in three volumes in the Annamalai University Tamil Series ably edited with valuable gloss by Siddhānta Kalānithi, Vidwan Avvai S. Doraiswami Pillai of Theagaraya College, Madurai.

3. Chey of the Elephant look – the royal Chera compiler is seen from *Puram* 17, 20 and 22, to have been a contemporary and enemy of Pandya Netunchezhian, the Victor at Talaiyālankānam. The inclusion of a hundred short poems of Kapilar is an almost contemporary anthology by a prince of the Chera royal family is noteworthy for two reasons; the practice of literary criticism transcended the boundaries and

The following invocatory verse of Perumthevanar is added to this collection;

"நீலமேனி வாலிழை பாகத்து
ஒருவன் இருதாள் நிழற்கீழ்
மூவகை யுலகும் முகிழ்த்தன முறையே"

"Whose half is the maid with blue body and shining jewels
The one, under His Twin-feet's shade
Did, the order, rise the Triple Worlds"

The first decad of verses from Marutham of Orampokiār is remarkble in many ways. The first line of each of the sonnets wishes long life to the king, showing how deeply rooted is the loyalty of the Tamilian. The next line shows what ideal of felicity, material, social and political, the Indian possessed. The whole poem is said to be a reply by the maid to the lover who after leading a wayward life away from his wife, became reunited to her, and to his question as to how his wife felt during his absence. The first part of the verse gives the sentiments of the loyal wife who though long suffering would never think ill of her lord, and the latter part expresses the sentiment of the maid and her companions, and it contains at the same time an inner meaning called உள்ளுறை உவமம், expressing disapprobation of his conduct.

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passions of politics and united the whole of Tamil country in a common bond; secondly, criticism was briskly at work collecting, assessing, clarifying and grouping poems as they were composed from time to time: proper work for an Academy.

Talaiyālankānam, the scene of battle (the same as Vennil in the life of Karikāla) as identified with the village of almost the same name is 8 miles north-west of Tiruvārur in the Thanjavur District. It was in this battle the Chey-the Chera, opponent of the Pandya was captured and imprisoned.

"வாழி ஆதன் வாழி அவினி
நெற்பல பொலிக பொன் பெரிது சிறக்க
எனவேட் டோளே யாயே யாமே
நனைய காஞ்சிச் சினைய சிறுமீன்
யாண ரூரன் வாழ்க
பாணனும் வாழ்க வெனவேட் டேமே."

"Long live Āthan, *long live Avini!
Let Paddy crops and Gold increase,"
So dwelt our lady's thoughts. And we,
"To him of this town where kanji blooms
And fishes breed fast, and his friend
Hail, all Hail" did wish[1]. 1

"வாழி யாதன் வாழி யவினி
விளைக வயலே வருக விரவல
ரெனவேட் டோளே யாயே யாமே
பல்லிதழ் நீலமொடு நெய்த னிகர்க்குந்
தண்டுறை யூரன் கேண்மை
வழிவழிச் சிறக்க வெனவேட் டேமே.

"Long live Āthan, long live Avini!
Let fields yield plenty, Welcome be to the Poor"
So dwelt our lady's thoughts. And we,
"The lord of this town where the nymphaeas white
Vie with blue ones in the cool pools,
Let his love more and more increase," did wish. 2

Of like strain are also a few of the series :-

" Long live Āthan, long live Avini !
Let hunger not stare, disease far depart"
So dwelt our lady's thoughts. And we
"He of the town in whose cool pools, the fish
With alligators do live! Let his car
Stand in front of our door," did wish. 5

1. Trans : J.M.N: *Siddhanta Deepika*–XIII p. 420 ff.

"Long live Āthan, long live Avini !
Let virtue more increase and vice decrease"
So dwelt our lady's thoughts. And we
"He of this town, in whose cool pools, the cranes
Do rest on flowery Marutha trees. Let him
Toward His town his steps retrace" did wish. 7

* * *

Long live Āthan, long live Avini !
Let Good increase and all ills cease"
So dwelt our lady's thoughts. And we
"He of this town, full of cool pools near which
The fishy cranes on paddy heaps do rest,
Let not his love become a byeword sure," did wish, 8

* * *

"Long live the King, Long live His Queen
Let fall the rains and wealth increase,"
So dwelt our lady's thoughts. And we
"He of this town, in whose cool pools, do swim
The smelling fish, and bloom the Mango Trees
Let him carry her along with him" did wish. 10

Certain facts of interest gleaned from the poems: [1]

Of *Royalty*: The Cheras referred to as Āthan and Avini 1-10; also Kuttuvan 170; the Chola as Katuman Killi 78, the Pandya as Thennavan 54. தேர் வெண் கோமான் 55; and Korkai Koman 188.

Of *Society*: The custom of praying for rain in Kurinchi tract 251, the Kurava praying for off-springs 257, of bedecking

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1. Vide Dr. Rajamanickam – தமிழ் மொழி இலக்கிய வரலாறு pp 146-149. Numbers indicate lines in the Text.

the Gods with *Venkai* flowers and praying to them with tearful eyes. 269; of implanting of stuffed figures of tiger in the fields to ward off inroad of wild animals 246, of lamps, *pāndil* lamps on wooden stands before the yavana lamps came into use; *Hero stones: Natu-Kal, Veerakkal,* installed with figures of the heroes to denote their prowess in war or of their heroic actions, 352; Naming of grand children as *Peyaran, Peran* 218 after the grand-fathers' names; women's worship of the Gods after a bath in the tank or river; Children playing with toy-carts-சிறுதேர் உருட்டல் 66. 403; girls worshipping clay figures of Gods on the foreshore of rivers 69, men and women bathing together in public, in rivers 74; girls seven or nine playing *Kuravai* hands clasped, in a ring 181; playing ball 295. *Of their jewels*: Bangles வளை, those carved on gold இழை 25, Curved *Thoti* 83, *Kānchi* 176, *Mekhalai* 306, *Pāntil* made of gold, *Silampu - Kazhal* - anklets 389. *Of Colony* of and of austerity of Brahmins: recital of Vedas 4, men wearing tresses of hair முன்குடுமி: their acts of of penance: தவம், வேள்வி, நோன்பு, sacrifices; and reference to *Arundathi*, wife of Sage Vasista deified and transformed into a star. 442.

II KURUN-TOKAI

KURUN-TOKAI literally means a collection of short poems. In this work is brought together a number of verses attributed to as many as 203 poets, of whom fifteen were poetesses. This collection is of 400 stanzas with an invocatory verse by Perumtevanār, the author of *Bhāratham.* They are in the *akaval* metre, each stanza ranging from four to eight lines. As in the *Narrinai*, the theme of the work is Love, and the verses are of the five *thinais*. The compilation of the work is attributed to a poet by name Purikko and this is corroborated by the conclusion of the work in the words:

"இத்தொகை முடித்தான் பூரிக்கோ. இத்தொகை பாடிய கவிகள்
இருநூற்றைவர்' இத்தொகை நாலடிச் சிற்றெல்லையாகவும்
எட்டடி பேரெல்லையாகவும் தொகுக்கப்பட்டது".

There was an ancient gloss on the work by the well-known commentator Per–āsiriyar for 380 stanzas, and of which, the sonnet to the Bee.

"கொங்கு தேர் வாழ்க்கை யஞ்சிழைத் தும்பி"

is one. The circumstances under which this poem was composed by Iraiyanār is of classic importance in the lives of the poets of the Tamil land - See *Tiruvilaiyātal* 52-53

Nachinārkkiniyar completed it for the rest of the twenty verses as in all probability, the former gloss was in existence in his time. Unfortunately enough, both the glosses are now lost. The first to publish this work in full was திருக்கண்ண புரத்தலத்தான் திருமாளிகைச்சௌரிப்பெருமாளரங்கனார் with his own gloss in 1935, and the first to examine the manuscript,

C.W. Thamotharam Pillai. And this was later improved upon and republished in 1937 by Mm. U. V. Swaminatha Ayyar. A still later gloss on 120 stanzas of the work is by Sethu Samasthana Maha Vidwan R. Raghava Ayyangar, which he compiled as he was holding the Chair of Tamil in the Annamalai University and as *Kurun-tokai Vilakkam* was published in 1946 as one in the Tamil Series of its publications.

Facts of interest in the Poems :-

Of the 203 *poets* who have compiled the *Kuruntokai* we find many of Chera royal descent: கருவூர்ச் சேரமான் சாத்தன், சேரமானெந்தை, பாலை பாடிய பெருங்கடுங்கோ; also of Chola descent as Māvalattan, Kopperun-cholan; and of Pandyas: குறுவழுதி, பாண்டியடன் பன்னாடு தந்தான், of princes like மிளைவேல் தித்தன், and of an Aryan-யாழ்ப்பிரம தத்தன்; and of royal servants: *Valluvan* who officiated as personal secretary to Kings, செய்தி வள்ளுவன் of the name of Perunsatthan who has composed a poem. Also that a title of *Enathi* was conferred on a successful military chief பாண்டியன் ஏனாதி, and an officer of the royal mint named *Vannakkan*; that temples were known as *Devakulam* and Devakulattar as temple priests and Mudhukannan as an important adviser to the king e.g; உறையூர் முதுகண்ணன் சாத்தனார்:

Lyric 40 of *Kurun-tokai*, which describes vividly the spontaneity of Love explained *infra* on pp. 107-8 :-

இயற்கைப் புணர்ச்சி புணர்ந்த பின்னர் பிரிவர் எனக் கருதி அஞ்சிய தலைமகள் குறிப்பு வேறுபாடு கண்டு தலைமகன் கூறியது.

"யாயும் ஞாயும் யார் ஆகியரோ?
எந்தையும் நுந்தையும் எம்முறைக் கேளிர்?
யானும்நீயும் எவ்வழி அறிதும்?
செம்புலப் பெயல்நீர் போல
அன்புடை நெஞ்சம் தாம் கலந் தனவே"

— செம்புலப்பெயனீரார், குறுந்தொகை 40

and authors were known as Āsiriyan Perunkannan, Kanak-kayan Tatthan தத்தன், Madurai Asiriyar கோடங்கொற்றேவன், that actors and songsters were known as உறையூர் முதுகூத்தனர். வேம்பற்றூர்க் கண்ணன் கூத்தன், குழல் தித்தன் -that merchants who were vendors of merchandise carried on animals denoted their advent by beat of drum were known as பேரிகைச்செட்டியார், Berikaichettiar, Berisatthanar e.g. மதுரைச்சீத்தலைச்சாத்தனர், மதுரை அறுவைவாணிகன் இளவேட்டனர் - Masons were called கொற்றனர் e. g. Uraiyur mudhukoṟṟanār, Sellur Koṟṟan, Kānchi Koṟṟan. Their lyrics find place in the collection and those workmen on gold and iron were known as *Kollar*: கொல்லர் தங்கால் முடக் கொல்லனர்; and poetesses were known as அள்ளூர் நன்முல்லையார், கச்சிப்பேட்டு நன்னைகையார், பூங்கண் உத்திகையார், மதுரை நல்வெள்ளியார். Towns were known as Kanchiyur, Sirunellur, Uranthai, Thondi.

And *Jewels* were of shells: சங்க வளையல்கள், சங்க மணிமாலை, ornaments of gold of the head, தலையணி; gold coins in a bracelet - *Mekhalai.* 264, and mention of touch stone கட்டளைக்கல் 192.

And of *Sports,* mentions are of ஆரியக்கூத்தர், those who danced on a string tied between two poles 7; also the village - headmen met under a Banyan tree. 15.

There have been admixtures of Sanskrit influence is evident from the Sanskritic names of nearly 30 of the poets, poetesses and princess and of words like அவுணர் 1, யாமம் சகடம் 165, நேமி 189, ஆரம் (garland) 293 and of musical instruments named பறை, பணிலம் 15, பதலை 59, முழவு 71, தட்டைப்பறை 93, குளிர் 197, 291, 360 and முரசு 365.

III NARRINAI

NARRINAI (நற்றிணை which is நல்+திணை) is an anthology of 401 lyrics, each ranging from nine to twelve lines. 187 poets contribute to the collection, and, the verses deal with the *five thinais*:, 28 on *mullai*, 32 on *marudam*, 107 on *pālai*, 103 on *neithal* and 120 on *kurinji*. The general theme is Love; and its compilation was at the instance of a Pandyan King, Pannātu-tantha Pāndiyan Māran Vazhudi. The first gloss on the work was by Pinnattūr Narayanaswami aiyar - an achievement worthy of mention.

The collection begins with an Invocation to Vishnu by Perunthevanār.

கடவுள் வாழ்த்து

"மா நிலம் சேவடி ஆக, தூநீர்
வளைநரல் பௌவம உடுக்கை ஆக,
விசும்பு மெய் ஆக, திசை கை ஆக
பசுங்கதிர் மதியமொடு சுடர்கண் ஆக,
இயன்ற எல்லாம் பயின்று, அகத்து அடக்கிய
வேத முதல்வன் — என்ப —
தீது அற விளங்கிய திகிரியோனே"

— பாரதம் பாடிய பெருந்தேவனார்

A young man praises his sweet heart's Cookery:

The daily duty of the daughter of the house was to cook food, and the lover posing as a candidate for the hospitality of her parents manages to get a sight of her and incidentally gives us an idea of the household arrangement in an agricultural village.

"தட மருப்பு எருமை மட நடைக் குழவி
தூண்தொறும் யாத்த காண் தகு நல்இல்,
கொடுங் குழை பெய்த செழுஞ் செய் பேழை
சிறு தாழ் செறித்த மெல் விரல் சேப்ப,
வாளை ஈர்ந் தடி வல்லிதின் வகைஇ,

புகை உண்டு அமர்த்த கண்ணள், தகை பெறப்
பிறை நுதல் பொறித்த சிறு நுண் பல் வியர்
அம் துகில் தலையில் துடையினள், நப் புலந்து
அட்டிலோளே, அம் மா அரிவை—
எமக்கே வருகதில் விருந்தே-சிவப்பு ஆன்று,
சிறு முள் எயிறு தோன்ற
முறுவல் கொண்ட முகம் காண்கம்மே.

விருந்து வாயிலாப்புக்க தலைவன் சொல்லியது—மாங்குடிகிழார்
—மருதம், 120.

"At every post before the house is tied the gentle calf
of a crooked - horned buffalo,
There dwells my sweet heart, curving and lovely,
Languid of gaze, with big round ear-rings,
And little rings on her tiny fingers.
She has cut the leaves of the garden plantain
And split them in pieces down the stalk
To serve as platters for the meal.
Her eyes are filled with smoke of cooking.
Her brow, as fair as the crescent moon
Is covered now with drops of sweat.
She wipes it away with the hem of her garment
And stands in the Kitchen, and thinks of me.
"Come in then, if you want a good meal!
You'll see her smile and show her tiny sharp teeth
Whom I long to kiss". - Narrinai - 120.

Here are three Odes ascribed to Tontaiman Ilantirayan, the ruler of Kanchi.

"நோய்அலைக் கலங்கிய மதன் அழி பொழுதில்,
காமம் செப்பல் ஆண்மகற்கு அமையும்;
யானே, பெண்மை தட்ப நுண்ணிதின் தாங்கி—

கை வல் கம்மியன் கவின் பெறக் கழாஅ
மண்ணுப் பசு முத்து ஏய்ப்ப, குவி இணர்ப்
புன்னை அரும்பிய புலவுநீர்ச் சேர்ப்பன்
என்ன மகன்கொல்– –தோழி!–தன்வயின்
ஆர்வம் உடையர் ஆகி,
மார்பு அணங்குறுநரை அறியாதோனே? 94, நெய்தல்

தலைமகள் சிறைப்புறமாக, தலைவி தோழிக்கு உரைப்பாளாய்ச்
சொல்லியது–இளந்திரையனார்.

"It is proper that a man should speak loving words to a woman who is weak on account of the mental agitation caused by the disease (of Love). What kind of a man, tell me, my playmate, is this lord of the sea-side region where the sprays of the stinking sea-water fall upon the clusters of the buds of the Alexandrian laural, that he should not bring out my love by understanding (love of) his breast has caused unbearable distress to me, and, that I being a woman, have to suppress the light of love (from my face), just as the lustre is hidden in the raw pearl which the skilled artisan has not cleaned and made bright".

"நீர் அற வறந்த நிரம்பா நீள் இடை,
துகில் விரித்தன்ன வெயில் அவிர் உருப்பின்,
அஞ்சுவரப் பனிக்கும் வெஞ் சுரம் இறந்தோர்
தாம் வரத் தெளித்த பருவம் காண்வர
இதுவோ? , என்றிசின் – மடந்தை! – மதி இன்று,
மறந்து கடல் முகந்த கமஞ் சூல் மா மழை
பொறுத்தல் செல்லாது இறுத்த வண் பெயல்
கார் என்று அயர்ந்த உள்ளமொடு, தேர்வு இல–
பிடவமும், கொன்றையும், கோடலும்–
மடவ ஆகலின், மலர்ந்தன பலவே."–நற்றிணை (99) முல்லை.

பருவம் கண்டு ஆற்றுளாய தலைவியைத் தோழி, பருவம் அன்று"
என்று வற்புறுத்தியது–இளந்திரையனார்.

The next poem describes how the companion of the maiden consoles her: Maiden, you asked me whether this was the season when your lover, who departed to the cruel desert where beholders are frightened by the heat of the sun-light which looks like a white cloth spread on the long path difficult to cross and which is totally devoid of water, promised to return. (No), the ignorant clouds, forgetting (the proper season), have drank the waters of the sea, became pregnant till they cannot any more contain the water and have poured it, and their foolish minds imagining it to be the season of heavy rain, the ignorant *Pidavu* shrubs, the *cassia* and November flower plant have flowered. (Do not think it is the rainy season).[1]

"அறிதலும் அறிதியோ–பாக!–பெருங்கடல்
எறிதிரை கொழீஇய எக்கர் வெறி கொள,
ஆடு வரி அலவன் ஓடுவயின் ஆற்றாது,
அசைஇ, உள் ஒழிந்த வசை தீர் குறுமகட்கு
உயவினென் சென்று, யான், உள் நோய் உரைப்ப,
மறுமொழி பெயர்த்தல் ஆற்றாள், நறு மலர்
ஞாழல் அம் சினைத் தாழ் இணர் கொழுதி,
முறி திமிர்ந்து உதிர்த்த கையள்,
அறிவு அஞர் உறுவி ஆய் மட நிலையே?"   *106* நெய்தல்

பருவ வரவின்கண் பண்டு நிகழ்ந்தோர் குறிப்பு உணர்ந்த
தலைவன், அதனைக் கண்டு தாங்ககில்லானாய் மீள்கின்றான்
தேர்ப்பாகற்குச் சொல்லியது – தொண்டைமான் இளந்திரையன்.

"My charioteer, have you understood the state of mind of the faultless, young maiden who while sweet smell issued from her, on the hill of sand gathered by the beating waves of the ocean, wanted to catch the crabs which were playing there, and becoming tired of running after them, gave up the

1. Trans: P. T. S. *History of the Tamil People* p. 403 also cf. *Ibid.* pp. 165 – 180 for a descriptive sct up of the Lovers in the five regional divisions. See pp 128 ff *infra*.

chase, and, when I, now full of distress, proposed to go away from her in search of wealth, became tongue-tied, plucked the sweet flower-clusters from the low branches of the cassia and rubbed them together with the tender leaves and scattered them with her hands and became dumb-founded”.

காதற் காட்சிகள் – the Realms ot Love.[2]

“அழிவிலர் முயலும் ஆர்வ மாக்கள்
வழிபடு தெய்வம் கண்கண் டாஅங்கு
அலமரல் வருத்தந் தீர, யாழ நின்
நலமென் பணைத்தோ ளெய்தினம் ஆகலின்
பொரிப்பூம் புன்கின் அழற்தகை யொண்முறி
சுனங்கணி வனமுலை யணங்குகொளத் திமிரி
நிழல் காண்தோறு நெடிய வைகி
மணல் காண் தோறும் வண்டல் தைஇ
வருந்தாது ஏகுமதி வாலெயிற் றோயே!
மா நனை கொழுதி மகிழ் குயில் ஆலும்
நறுந்தண் பொழில, கானம்
குறும் பல் ஊர, யாம் செல்லும் ஆறே.” —பாலை 9.

உடன் போகாநின்ற தலைமகன் தலைமகளுக்கு உரைத்தது.
— பாலை பாடிய பெருங் கடுங் கோ.

As zealous devotees who are in quest
Of life immortal get a vision some day
Of God, as they sought Him, so, Dear, today
I have got thee, and my heart is at rest.
Now like a nymph decked on thy speckled breast
With *Punku* blossoms like rice grains puffed, so gay,
And leaves of lustrous green thou might'st here play
A while on the sand, then in the shade we'll rest.
Thus resting where thou see'st sand or shade,
Well could'st thou chase away all weariness,
And slowly walk. beaming thy radiant smile.
There the cuckoos call in the balmy glade,
Picking at mango buds in happiness,
And yonder hamlets all the way beguile!

2. Trans: Senator S. Natesa Pillai - *Tamil Culture*. VIII pp 350-5

* * *

"குணகடல் முகந்து குடக்கு ஏர்பு இருளி,
மண்திணி ஞாலம் விளங்க, கம்மியர்
செம்புசொரி பானையின் மின்னி, எவ் வாயும்
தன்தொழில் வாய்த்த இன்குரல் எழிலி
தென்புல மருங்கில் சென்றற் றுங்கு
நெஞ்சம் அவர்வயின் சென்றென, ஈண்டொழிந்து
உண்டல் அளித்தென் உடம்பே – விறற்போர்
வெஞ்சின வேந்தன் பகையலைக் கலங்கி
வாழ்வோர் போகிய பேர் ஊர்ப்
பாழ் காத்திருந்த தனிமகன் போன்றே." –153

பிரிவிடை மெலிந்த தலைவி சொல்லியது — தனிமகனார்.

Like clouds which drinking of the eastern sea
Spread westwards, darkening the sky, and rain
All around, flashing lightning strokes like sparks
That fly from copper pots when shaped by smiths,
And rumbling, southward turn, so has my heart
Gone where my lover is: my body fed
Stays like a lonely sentinel that guards
A city desolate whence have people fled
Fearing the invading hordes of a vengeful King.

– Narrinai. 153

* * *

"கானமுங் கம்மென் றன்றே; வானமும்
வரைகிழிப்பு அன்ன மையிருள் பரப்பி
பல்குரல் எழிலி பாடோ வாதே;
மஞ்சுதவழ் இறும்பில் களிறுவலம் படுத்த
வெஞ்சின உழுவைப் பேழ்வாய் ஏற்றை
அஞ்சுதக உரறும்; ஓசை கேளாது
துஞ்சுதியோ – இல, தூவி லாட்டி!
பேரஞர் பொருத புகர்படு நெஞ்சம்
நீர் அடு நெருப்பின் தணிய, இன்று அவர்
வாரார் ஆயினோ நன்றே; சாரல்
விலங்கு மலை ஆர் ஆறு உள்ளுதொறும்
நிலம் பரந்து ஒழுகும், என் நிறை இல் நெஞ்சே."
இரவுக் குறித் தலைவன் சிறைப்புறமாக
வரைவு கடாயது – நல்லாவூர் கிழார். –154

The forest has become still, and the sky
Is pitch dark like the caves in the rocky heights.
The thundering clouds have not ceased to rumble;
Frail Girl! sleep'st though, not hearing the fearful growl
Of the angry, wide-mouthed tiger, which has slain
And laid aside on its right, an elephant
In the thicket where the rain clouds seem to creep
If thy lover does not come to-night it would
Be well indeed; like water poured on fire
It would becalm our hearts distraught with dread.
My uneasy mind dwells on his difficult path
Where the rains beats, confronted by the hills.

– Narrinai. 154.

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"நீயே, அடி அறிந்து ஒதுங்கா ஆரிருள் வந்து, எம்
கடியுடை வியனகர்க் காவல் நீவியும்,
பேர் அன் பினையே – பெருங்கல் நாட! –
யாமே, நின்னும் நின் மலையும் பாடி, பல்நாள்
சிறுதினை காக்குவஞ் சேறும்; அதனால்,
பகல்வந் தீமோ பல்படர் அகல !
எருவை நீடிய பெருவரைச் சிறுகுடி
அரியல் ஆர்ந்தவ ராயினும், பெரியர்;
பாடுஇமிழ் விடர்முகை முழங்க,
ஆடுமழை இறுத்தது, எம் கோடு உயர் குன்றே."   –156
இரவுக்குறி மறுத்தது   –கண்ணன் கொற்றனார்

Thou in this dark night when one's way is hard
To see hast come, passing our spacious, guarded
Fort: Such has been thy great love, chieftain Lord
Of high hills! We singing about thy mountain
And thee shall guard our small-grained millet fields
For many days. Hence in the daytime come
To dispel our troubles. For the rustic men
That dwell on these high hills where rushes grow
Are fierce, though drunk. The moving clouds resounding
In clefts have settled on our mountain crests.

– Narrinai. 156

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"பொன்னும் மணியும் போலும், யாழ நின்
நன்னர் மேனியும் நாறிருங் கதுப்பும்;
போதும் பணையும் போலும் யாழ நின்
மாதர் உண்கணும் வனப்பின் தோளும்;
இவைகாண் தோறும் அகமலிந்து, யானும்
அறம்நிலை பெற்றோர் அனையேன்; அதன்தலை,
பொலந்தொடிப் புதல்வனும் பொய்தல் கற்றனன்;
வினையும் வேறுபுலத்து இலெனே; நினையின்
யாதனின் பிரிகோ? - மடந்தை ! -
காதல் தானுங் கடலினும் பெரிதே!" —பாலை 166.

செலவுக்குறிப்பினால் வேறுபட்ட கிழத்திக்குத் தலைவன்சொல்லியது

Darling, like gold and sapphire are your body
And dark redolent tresses; like blue lilies
And shoots of bamboo are your beauteous
Collyrium-painted eyes and shapely arms;
Whenever these I see, my heart is full.
And I feel like those who have virtues attained;
And now our child bedecked in gold has learnt
To play. No work I have elsewhere; what can
Prompt me to part from you? My love for you
Is greater far indeed than the ocean wide.

Narrinai. 166

* * *

"மலைஉறை குறவன் காதல் மடமகள்,
பெறலருங் குரையள்; அருங்கடிக் காப்பினள்;
சொல்லெதிர் கொள்ளாள்; இளையள் அனையோள்
உள்ளல் கூடாது என்றோய்! மற்றும்,
செவ்வேர்ப் பலவின் பயம்கெழு கொல்லித்
தெய்வங் காக்குத் தீதுதீர் நெடுங்கோட்டு
அவ்வெள் அருவிக் குடவரை அகத்து
கால்பொருது இடிப்பினும், கதழ்உறை கடுகினும்
உரும்உடன்று எறியினும் ஊறுபல தோன்றினும்
பெருநிலங் கிளரினுந் திருநல உருவின்
மாயா இயற்கைப் பாவையின்
போதல் ஒல்லாள் என் நெஞ்சத் தானே." — குறிஞ்சி, 201.

கழறிய பாங்கற்குத் தலைமகன் சொல்லியது

—பரணர்

"The darling daughter of the mountain chief,
She is well guarded; access to her is hard.
Thy words of love she cannot understand,
Hence do not think of her": thus, friend, thou say'st
On Kolli hill whose high and faultless top
The Gods protect and where the jack trees yield
Fruits on their red roots and white cascades fall,
A statue stands whose beauteous form remains
Untarnished, whether gales blow or hail bursts,
Or fiercely thunder rolls or other dangers
Rise or the world itself is wrath. My love,
Fair like that statue, cannot part from my heart.

* * *

An interesting lyric also from *Narrinai* narrates the disturbed mental condition of a young man who has left his home for foreign lands in search of wealth. On the emotional side, his heart drives him back to his home to be of comfort to his wife pining after him. On the intellectual side his head warns him of his duty and the silliness of leaving a task unfulfilled. He is at a fix. The simile of the old rope between two elephants is very apt and beautiful.

Lonely lives my lady;
Dark shines her back
With long and lovely lock;
Her cooling gaze did bind
My heart with her heart;
Back sends my heart
To cheer the pining soul;
So I turn to home
Wishing wings to fly.
"Haste Not" cries the head

To take a task and leave
Unfulfilled is base,
Foolish and unwise".
What about my body
In this mighty fight?
Is it to decay?
Like a old old rope
The strands of which are worn out
Held in tug by elephants
Of bright and mighty tusks,
Standing front to fornt. - Trans, N. K

Facts of interest in Narrinai are:

Of Poets and Potesses in this collection number 187. Many of them as Sathevanār, Ulochan, Kosan, Kapilan, Kasipan as many as 20 are of Sanskrit names which reveal their commingling with the Tamil poets to contrbute to this collection. Of the rest, are found princes, merchants who had won the royal honour as '*Kāvithi*; Clothiers, Teachers, Blacksmithis and such artisans who had reached the level of poets.

Of towns, references are to Thondi a port of the Chera 8,195; Korkai of the Pandya. Of seaside towns Mānthai 35, Vāyil, Marungurpattinam, a Pandya port 358.

Of their culture: Hospitality, their virtue and they shared with what they had, 135; welcomed guests with pleasure, their magnanimity, to avoid crushing even a crab under their chariot wheels; 11 meant their lifetime and wealth were for service to others, 186,236.

Of their dress, costly cloths referred to as கலிங்கம், பூங் கலிங்கம் துகில், நுண்துகில், 20, 43, 90, 120, 133. Men of Palai tract wore coloured clothes துவராடை 33, Of Kurinchi with cloth woven of fibres of tree barks 64, and women folk wore dress as white and soft as of heron's feathers, 70.

Merchandise: Ships of various countries sailed into ports 293; Bazaars known as நியமம், 45 Merchants travelled far North and sailed on boats on the Ganges, 189.

Fishermen exchanged their fish for Toddy, Salt merchants exchanged their salt for paddy.

Finer Arts: Painters were in plenty, 118, 146, 177, 182. Of musical instruments, Pānar played on சீறியாழ் 38, பேரியாழ் 40 and other instruments were known as முழவு 67, மயிர்க் கண் முரசு 98, தண்ணுமை 130. இணைப்பறை 108. தொடைச் சிறுபறை 104, குடமுழா 220, குழல் 69. Also medicine men known as அறவோன் 136 and Astrologers கணியர் 373.

Reference to Kannaki's Story:

The antiquity and popularity of the Kannaki story is well attested by Lyric 216 of Naṟṟinai by Madurai Marudan Ilanāganār by a reference to Kannaki's tearing off one of her breasts from grief for her husband and her appearance under a Vēṅkai tree where the Gods came to her in response to her wish - both these events woven into the story.

Naṟṟinai and *Kurun-Tokai* afford a pen-picture of the Lovers' life in the five *Tinai* regions - in all their descriptive environments - and it is worthy of a narration here.

LOVERS IN MULLAI :

Mullai, that of the wooded region, deals with the intense longing caused by the temporary separation of lovers. The lover, returning from a war, thus addresses his charioteer. "Our king has concluded his war. On the hill-streams the blue lily blooms bright as maiden's eyes. In the broad forests of vēṅkai trees which scatter their flowers all round, the

humming bees spread in all directions. Our soldiers, after marching along the road straight like a long street, have stopped at different spots. The hoofs of the horses tread upon the thick petals of the white kāndhal (Gloriosa superba) which look like broken bangles made of chank. Have the crows shown omens prognosticating the near approach of my strong shoulders to my loving wife whose forelap is covered with beauty spots and whose words are sweet and who is consoling my son with stories?" *Nar*: 396[1]. The pangs of separation, however short, were, it seems, unbearable. Thus in the presence of her foster-sister weeps a maiden. "The sun is set, the *mullai* has flowered. The anger of the sun is cooled down in the evening. If I have to swim for my life, do you think that the flood of darkness is broader than the ocean?[6] *Kur*. 387.

Pangs of separation in Neythal:

With the Neythal, coastal region, is associated thė longer separation which makes the heart of the maiden bitter. "My natural beauty is withered; my shoulders have lost their handsomeness; my soul is soured; I do not sleep at nights; my face has become sallow. Is this ruin the fruit of my laughing so as to show bright teeth and playing with the lord of the harbour, where the white crane cries, and where the waves break and scatter the flowers of the cool sweet-smelling

[1] பெய்து போகு எழிலி வைகு மலை சேர,
தேன் தூங்கு உயர் வரை அருவி ஆர்ப்ப,
வேங்கை தந்த வெற்பு அணி நல் நாள்
பொன்னின் அன்ன பூஞ் சினை துழைஇ,
கமழ் தாது ஆடிய கவின் பெறு தோகை
பாசறை மீமிசைக் கணம் கொள்பு, ஞாயிற்று
உறு கதிர் இள வெயில் உண்ணும் நாடன்!
நின்மார்பு அணங்கிய செல்லல் அரு நோய்
யார்க்கு நொந்து உரைக்கோ யானே—பல் நாள்
காமர் நனி சொல் சொல்லி,
ஏமம் என்று அருளாய், நீ மயங்கினையே — Nar, 396.

forest'"[7] *Kur* 381. This is how the foster-sister consoles a love-lorn lady: "The young fisher lads whose work is hard desire to catch with their well-plaited nets shoals of fish, including the shrimp which has a soft head, thin as the flower of cassia which grows in the forest. Like the cruelly strong hunter lads who get up trees for frightening the deer, the young fishermen get into fishing boats and go across the wilderness of waters, capture the shark with the saw-like mouth and other strong fishes, cut them up and fill their boats with their meat. They return to the shore and unload them on the sand spread by the winds round the salt- pans. In the fishing villages near those saltpans there will be a bustle when your lover arrives in his chariot."[8] The poet takes advantage of the conventional association of the sea-coast with the long separation of lovers and describes fisherfolk and their ways.

Long parting in Pālai :

In the kind of poetry called Pālai is described either the going away of the lover to distant countries which lie beyond forests or pangs of the mother and other relatives when the girl elopes with the lover. A specimen of the former is this. 'My lover (though of a rich family) has

[8] இறையு மருந்தொழின் முடித்தெனப் பொறைய
கண்போ னீலஞ் சுனைதொறு மலர
வீததர் வேங்கைய வியனெடும் புறவி
னிம்மென் பறவை யிண்டுகிளை யிரிய
நெடுந்தெரு வன்ன நேர்கொணெடுவழி
யிளைய ரேகுவனர் பரிப்ப, வளையெனக்
காந்தள் வள்ளிதழ் கவிகுளம் பறுப்பத்
தோள்வலி யாப்ப வீண்டுநம் வரவினைப்
புள்ளறி வுறீஇயின கொல்லோ—தெள்ளிதின்
காதல் கெழுமிய நலத்த ளேதில்
புதல்வற் காட்டிப் பொய்க்குந்
திதலை யல்குற் றேமொழி யாட்கே. — Nar 161.

not had the experience of the domestic life wherein the householder can cure the distress of beggars; he frequently praised my eyes, my shoulders, my cool, sweet-smelling hair and my forelap covered with beauty spots and was here till yesterday. Today he is gone, they say, to the treeless, desert which stretches vast like the sea and where the deer mistakes the mirage for water. He has gone by himself to the hot desert where the sun stays long and where the wild mango-tree grows on the brackish soil, where the alkali looks like the drops of butter which lie strewn on the pot made of clay and baked, in which curds are churned, the butter drops having been melted by the heat and made incapable of being gatherad"[9].- *Nar* 84

Notwithstanding the fact that love-marriages were the norm, no mother would like to bear the pangs of desertion when her daughter elopes with her lover. Even if the mother did not disapprove of the girl's seeking her happiness in her own way, she would be distressed by the ridicule of her neighbours. Hence the following bitter laments.

6 எல்லை கழிய, முல்லை மலர,
கதிர்சினந் தணிந்த கையறு மாலை
யுயிர் வரம்பாக நீந்தின மாயி
னெவன் கொல் வாழி —தோழி—
கங்குல் வெள்ளங் கடலினும் பெரிதே.

Kuṛ 387.

7 தொல்கவின் றொலைந்து தோணலஞ் சாஅ
யல்ல நெஞ்சமோ டல்கலுந் துஞ்சாது
பசலை யாகி விளிவது கொல்லோ—
வெண்குருகு நரலுந் தண்கமழ் கானற்
பூமலி பொதும்பர் நாள்மலர் மயக்கி
விலங்குதிரை யு டைதருந் துறைவனொ
டிலங்கெயிறு தோன்ற நக்கதன் பயனே.

Kuṛ. 381.

"The large-eared calf of the buffalo recently calved was sleeping in the stable where the pollen dust was fallen. She left us sleeping in the cool large house, being intoxicated by the false words of her lover and desirous to go to his distant land. My daughter, whose eyes, touched with collyrium, looked like the blue lily, ate the sweet fruit dropped down from young *Nelli* tree and drank the waters of the spring (and left me). May Death, which did not carry away my life so that I might be buried in an urn, before I had to go in search of her in the evening moonlight which looks like the strips of the tender palm-leaf cut and spread on the ground, himself die and be buried in a large urn [10].–*Nar*. 271

With the lapse of time abnormal manifestations of the love-instinct began to develop and become the subject of

[3] அத்த விருப்பைப் பூவி னன்ன
துய்த்தலை யிறவொடு தொகைமீன் பெறீஇயர்
வரிவலைப் பரதவர் கருவினைச் சிறாஅர்
மரன்மேற் கொண்டு மான்கணந் தகைமார்
வெந்திற லிளையவர் வேட்டெழுந் தாங்குத்
திமின்மேற் கொண்டு திரைச்சுர நீந்தி
வாள்வாய்ச் சுறவொடு வயமீன் கெண்டி
நிணம்பெய் தோணிய ரிகுமண லிழிதரும்
பெருங்கழிப் பாக்கங் கல்லென
வருமே —தோழி— கொண்கன் றேரே.
Naṛ 111.

[9] கண்ணுந் தோளுந் தண்ணறுங் கதுப்புந்
திதலை யல்குலும் பலபா ராட்டி
நெருநலு மிவணர் மன்னே! யின்றே
பெருநீ ரொப்பிற் பேஎய் வெண்டேர்
மரனி னீளிடை மானசை யுறாஉஞ்
சுடுமட் டசும்பின் மத்தந் தின்ற
பிறவா வெண்ணை யுருப்பிடந் தன்ன
வுவரெழு களரி யோமையங் காட்டு
வெயில்வீற் றிருந்த வெம்பலை யருஞ்சுர
மேகுவ ரென்ப தாமே —தம்வயி
னிரந்தோர் மாற்ற லாற்றா
வில்லின் வாழ்க்கை வல்லா தோரே.
Naṛ 84

love-poetry (Akam). One was the extremely violent way in which a rejected lover behaved. This was called 'mounting the (Palmyra) stem', *matalēruthal.* Two odes of a later age may be quoted to illustrate this:—"If love becomes violent, they wear garlands of the unblown flower of the *erukku* (*calotropis gigantea*). They proclaim aloud (their troubles) in the streets. They do other things (such as committing suicide)"[11] *Kur* 17. "The young man mounts the stem of the large-headed palmyra, wears on his breast a garland of gems, and another of white bones, comes out in the streets so that others may ridicule him, giving up at once all shame. The maiden who walks slowly so that her cloth glitters, is still stern, notwithstanding my mediation"[12] *Kur*: 182.

The playmates of an obdurate maiden report to her:—"A man has made a horse, which does not require food, with the stem of the palmyra leaf, hung small bells to it and

[10] இரும்புனிற் றெருமைப் பெருஞ்செவிக் குழவி
பைந்தா தெருவின் வைகுதுயின் மடியுஞ்
செழுந்தண் மனையோ டெம்மிவ ணொழியச்
செல்பெருங் காளை பொய்மருண்டு சேய்நாட்டுச்
சுவைக்காய் நெல்லிப் போக்கரும் பொங்கர்
வீழ்கடைத் திரள்கா யொருங்குடன் றின்று
வீசுனைச் சிறுநீர் குடியினன் கழிந்த
குவளை யுண்கண் மகளோ ரன்ன
செய்போழ் வெட்டிய பொய்த லாய
மாலைவிரி நிலவிற் பெயர்புறங் காண்டற்கு
மாயிருந் தாழி கவிப்பத்
தாவின்று கழிக வெற் கொள்ளாக் கூற்றே.

Naṛ 271.

[11] மாவென மடலு மூர்ப பூவெனக்
குவிமுகி ழெருக்கங் கண்ணியுஞ் சூடுப
மறுகி னார்க்கவும் படுப
பிறிது மாகுப— காமங் காழ்க்கொளினே.

Kuṛ 17

tied with straps. He has worn a garland of the short buds of the calotropis gigantea and mounted it and young boys are dragging the horse along the streets behind us."[13] Naṟ 220. ll. 1-4

This kind of poetry, called *Peruntinai*, is interesting because after 600 A. D. when devotional songs began to be composed, it gave birth to a special kind of devotional songs called *Matal*, (மடல்) where the devotee is the person whose love is not accepted and the Lord, the object of devotion.

Ordinary life of the people:

The daily life of the people, other than the pre-occupations of love, must also have been depicted in the poems of this period, but as they are all lost, the poems of the next period are quoted below to help to form a picture of the daily life of people, region after region. There could not have been much difference between the lives of the people in the two periods.

In the hill regions:

An idea of life in the hill country can be got from the following ode which embodies the hopes of the heroine for a speedy celebration of the formal marriage ceremony which is the culmination of a love-adventure.

[12] விழுத்தலைப் பெண்ணை விளையன் மாமடன்
மணியணி பெருந்தார் மரபிற் பூட்டி
வெள்ளென் பணிந்துபிற ரெள்ளத் தோன்றி
யொருநாண் மருங்கிற் பெருநா ணீக்கித்
தெருவி னியலவுந் தருவது கொல்லோ
கலிழ்கவி னசைநடைப் பேதை
மெலிந்தில ளும்விடற் கமைந்த தூதே?

குறுந் – 182.

"At midnight, the wide-mouthed bear, searching for food, on seeing a snake's nest covered with bent lines, breaks it and roars so as to frighten the cobra within, and stands, drawing a long breath, like the bellows of the black-smith. As at such a time he comes to me, I am full of fear for his safety. Hence if I beg him to marry me, he will do so without delay and take me to his house in the hill-country, where the elephant roars at dawn and awakes the hill-men who wear garlands of Vēṅkai flowers, so that they might take their bulls and thresh the soft stalks of the *panicum* and stack the straw on the rock which is as broad as the threshing floor of the agricultural regions. *Nar*. 125.

*   *   *   *

"The demons are abroad and the village has not gone to sleep. The watchmen who guard this village and sing the *Kuriñji* tune so as to frighten the hearers, are awake. The striped tiger roars at the foot of the hill ready to fight the strong elephant. In the middle of the long night when the rain is pouring on the hill side, the serpent on hearing the thunder vomits out the blue gem it possesses. Though my shoulders have become lean for longing for him, I wish he will not come to me over such a road·" Nar 255.

One of the duties of the girls of the hill-country was to watch the fields of *panicum* when the corn was ripening. That is why there were plenty of opportunities for meeting their lovers. When the season for harvesting arrived, the girls were confined to their houses. Hence the playmate of a

[13] சிறுமணி தொடர்ந்து பெருங்கச்சு நிறீஇக்
குறுமுகி ழெருக்கங் கண்ணி சூடி,
யுண்ணு நன்மாப் பண்ணி யெம்முடன்
மறுகுடன் திரிதருஞ் சிறுகுறு மாக்கள்

Naṛ 220. ll. 1-4.

maiden stricken with love thus laments:—"The spikes of the millet (have ripened), in this weather, when it is so hot that the wide waves of the sea look as if they would dry up. Our people will not only garner them but will confine you to your house. How can you wander along with the hill-chief on the black millet-field which lies on the side of the hill which smells sweet with gold-coloured flowers of the tall Vēnkai tree, scare away the red-mouthed green parrot, bathe in his company in the mountain-stream close by, and daub on your person the paste of the sandal which grows on the forest near and is so sweet-smelling as to attract bees? I fear your love to each other will shrink and disappear. How shall we remedy this, my friend?"[16] *Nar*. 259.

In the Desert-country :

"In the village of the arid country near the long hill whose surface is cracked, after sunset, they eat their scanty food and, not knowing the full downpour of rain, get dirty water from the pits in the rock belonging to the ruined village temple. At nights, dressed in red-dyed garments, with excellent quiver, the high-way robbers watch the fearsome road." *Nar*. 33. The most easily available food in this region was the wood apple. "The tall wood-apple tree has roots which crack the soil, large boughs, and scales (on its bark) like those of the *iguana*. When the stalk of its fruits breaks, they fall down and look like balls left by children after their play is over on the green grassy plain which looks like a carpet. (The people of the Pālai) eat the fruit as their principal food." *Nar*. 24. ll 1–5.

In the Pastoral tracts :

In the pasture lands, the tenders of cattle led as jolly lives as the people of the mountainous tracts. "In the small

(pastoral) villages with broad fields, the herdsman who tends sheep wears the white short-stalked flowers from the shrunk boughs of the *Kurā* shrub in the small dry-grain fields." *Nar.* 266. ll 1-4.

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" Her husband's cloth is well-washed, but, after he put it on, he (dirtied it by wiping on it) the thin fingers which are like the November-flowers, with which he has stirred the thick curds and which he has not washed. He is eating the tamarind soup, which she cooked for him and on which she has thrown aromatics, after frying them so that the sweet-smelling smoke entered her lily-like eyes which had been daubed with eye-paint; and when she looked at it, her bright face beamed with delight." *Kur.* 167.

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" The lord of the land where sound the drums and the bull-roarer also, made by splitting the end of the stick of the bamboo, near the mountain spring which looks like liquor poured on a sapphire bowl, embraced my shoulders long ago in the white moonlight. Now the mullai bud has begun to smell sweet." *Kur.* 193. ll 4-10

" The mullai spreads on the *Kalli* whose head resembles the king-fisher which grows in the pebbly Pālai tracts. The shepherd who drives to pasture herds of sheep with shaking heads, with strong hands plucks during the nights the sweet-smelling mullai flower and strings then along with the white young leaves of the palmyra; these garlands spread perfume along the streets of my village which are decorated by them " *Nar.* 169. ll 4-10.

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' In the dawn when the darkness disappears, the boys who tend cattle mount on the backs of the buffaloes and

take them out to pasture. The boys leave their calves in the stall, so that (on their return in the evening) they could draw from the broad-headed black buffalo a large quantity of sweet milk" *Nar* . 80.

In the sea-side region:

The daily routine of the pleasant life led by the girls of the sea-side region can be inferred from this ode sung by the playmate of the heroine :—

" Friend, may you live long ! Tell me, flocks of herons after preying on the fishes in the dark salt-marshes, fly in rows to the nests built on the curved palmyra leaves and sleep there in the dark. To the white sandy plain round the groves of these palm trecs, you go along with your play mates in the morning, pluck the leaves of the wet water-lily which has flowers smelling sweetly of honey and clothe yourself in garments of the leaves curved in different directions. You run about and play in front of the hut which is adorned with designs drawn with flour; you delight in looking at the red crabs, which run in pairs below the roots of the *Pandanus*, whose stem is bent and is beaten by the waters of the sea smelling of fish. (Tell me) what illness has made you give up these games" *Nar.* 123.

In the river-valleys :-

The kind of life led in the river-valleys can be inferred from the following extracts:—"(The nurse) would take with one hand a broad, bright gold cup of white milk sweetened with honey and raise with the other a small thin stick, with flowers wound round it, and say, 'eat this'; the girl would run about, sounding her anklets filled with clear, bright pearls. The nurse whose soft hair was grey would run after

her, but could not catch the child, who would run to the pandal in front of the house and reply, 'I will not eat it.' So playful was the child".

* * * * *

"You ploughmen, who yoked the buffalo and are ploughing the field, you have built up many stacks of paddy, which look like artificial hills. You open your eyes when the cool dawn breaks. Your hands hanker for balls of rice mixed with soup in which bits of the meat of the black-eyed varāl-fish float. You eat to the full and go along with your wives to plant the seedlings in the wet clay"[26] Vaṛ. 60. The daily duty of the daughter of the house was to cook food; and the lover posing as a candidate for the hospitality of her parents manages to get a sight of her and incidentally gives us an idea of the house-hold arrangements in an agricultural village.[1]

1. See *infra:* With due respectful acknowledgments to my Prof. P. T. Srinivasa Aiyangar: History of the Tamils. pp. 165–180.

AKA-NĀNŪRU

NETUNTOKAI, otherwise known as *Ahap-pāttu* and popularly known as (அகநானூறு) *Ahanānūru* or simple *Aham*, is an anthology of importance and value to a student of ancient Tamil culture. It contains 401 lyrics in the *akaval* metre and is divided into three sections *Kalliṟṟiyānai-niṟai* of 121 stanzas and *Nittilakkovai* of 100 stanzas. Its general theme is *Aha-p-pōrul* or subjective mind, treating of the emotional and passionate side of Love and its incidents. The five topics of Akam:- Ḳurunji, love at first sight and incidents connected with the cause of that love, *Mullai*, *Neythal* and *Pālai* separation of lovers during periods of different duration and union henceafter and *Marutham*, the disturbances of the even course of married love owning to the interferences of hetairae, are treated in this book. In a general sense, we haae abundant material here to derive information about the daily lives of the people.

AKA-NANURU: begins with an invocatory verse by Perunthevanar. The collection is attributed to Rudra Sarman, son of Uppuri-k-Kuti-k-kizhar of Madurai at the instance of the Pandya Ukkira-p-peru-Vazhuthi. The poems, have an historical interest as there are references in them to Chola Karikāla, Āthan and Senguttuvan. They seem to have been the earliest to be collected together, by the orders of the Pandya. The odes in this anthology vary in length from 13 lines to 37. They contain numerous similes in which are enshrined allusions to the Kings and Chiefs who flourished in that period, and are of use in reconstructing the biographies of a few sovereigns and princes. The Invocation runs thus:

கடவுள் வாழ்த்து:

"கார் விரி கொன்றைப் பொன் நேர் புது மலர்த்
தாரன், மாலையன், மலைந்த கண்ணியன்
மார்பினஃதே மை இல் நுண் ஞாண்,
நுதலது இமையா நாட்டம், இகல் அட்டு,
கையது கணிச்சியொடு மழுவே; மூவாய்
வேலும் உண்டு, அத் தோலாதோற்கே;
ஊர்ந்தது ஏறே, சேர்ந்தோள் உமையே-
செவ்வான் அன்ன மேனி, அவ் வான்
இலங்கு பிறை அன்ன விலங்கு வால் வை எயிற்று,
எரி அகைந்தன்ன அவிர்ந்து விளங்கு புரி சடை
முதிராத் திங்களொடு சுடரும் சென்னி,
மூவா அமரரும் முனிவரும் பிறரும்
யாவரும் அறியாத் தொல் முறை மரபின்,
வரி கிளர் வயமான் உரிவை தைஇய,
யாழ் கெழு மணி மிடற்று, அந்தணன் -
தா இல் தாள் நிழல் தவிர்ந்தன்றால், உலகே."

– பாரதம் பாடிய பெருந்தேவனார்.

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The Pastoral region – and the sounds of the Mullai country are described by the Poet Siru methaviār in the Ode below:

"In the darkness of the midnight, when like the sky
(Bright with stars) the musundai (*Ipnoea candicans*)
With folded leaves has put forth its white flowers on
The sides of the hills from whose tops drops the honey.
The shepherd who gathers together the kids and carries
(on his back), the mat made of palm leaves wears
The garland, from which water is dripping, made of the
Cool sweet smelling mullai flowers mixed with the
November flowers on which bees are falling. He utters
A long drawn cry to drive off the jackals, while is
Glowing in his hand a slender burning-brand. This
sound and the sound of the long horn which is blown
By the watchmen of the millet field for driving away
The large herd of small eyed pigs, are characteristic
Of the dry land of the forest tract."

"தேம் படு சிமயப் பாங்கர்ப் பம்பிய
குவை இலே முசுண்டை வெண் பூக் குழைய,
வான் எனப் பூத்த பானுட் கங்குல்,
மறித் துரூஉத் தொகுத்த பறிப் புற இடையன்
தண் கமழ் முல்லை தோன்றியொடு விரை இ
வண்டு படத் தொடுத்த நீர் வார் கண்ணியன்,
ஐது படு கொள்ளி அங்கை காய,
குறு நரி உளம்பும் கூர் இருள் நெடு விளி
சிறு கட் பன்றிப் பெருநிரை கடிய,
முதைப் புனம் காவலர் நினைத்திருந்து ஊதும்
கருங் கோட்டு ஓசையொடு ஒருங்கு வந்து இசைக்கும்
வன் புலக் காட்டு நாட்டதுவே—அன்பு கலந்து
ஆர்வம் சிறந்த சாயல்,
இரும் பல் கூந்தல், திருந்திழை ஊரே". முல்லை. 94 ll. 1–12

வினை முற்றி மீளும் தலைமகன் சொல்லியது தலைமகன் பாங்கற்குச் தேர்ப்பாகற்குச் சொற்றதுஉம் ஆம்-நண்பலூர்ச் சிறு மேதாவியார்.

*   *   *   *   *

The lyric below relates to life in the river valley;

"In the midst of lotuses whose flowers look like
Forked flame, the reapers who have cut the stalks
Of the red paddy throw the sheaves. If the carts
In which these reapers carry their liquor get
Stuck in the mud, they heap up below the wheels
Of the cart the stalks of the sugar cane;
O Lord of this land where flows the river, you
Have lost all sense of shame. For they say you are
Constantly playing with your mistress in the flood.
Her fair face makes effulgent the broad ford of
The river on whose banks the (*Butea frondosa*)
Bears flowers looking like fried paddy. Her thick
Tresses are pleasant to see and smell sweet with
Flowers. Her looks are pert. On her beautiful
Breasts the garland of pearls heaves up and down.
Her beauty pierces the mind. ll. 1–10.

"எரி அகைந்தன்ன தாமரை இடை இடை
அரிந்து கால் குவித்த செந் நெல் வினைஞர்
கள் கொண்டு மறுகும் சாகாடு அளற்று உறின்,
ஆய் கரும்பு அடுக்கும் பாய்புனல் ஊர!
பெரிய நாண் இலைமன்ற பொரியெனப்
புன்கு அவிழ் அகன்துறைப் பொலிய, ஒள் நுதல்,
நறுமலர்க்கு அணவரும் குறும் பல் கூந்தல்
மாழை நோக்கின், காழ் இயல் வன முலை,
எஃகுடை எழில் நலத்து, ஒருத்தியொடு நெருநை
வைகுபுனல் அயர்ந்தனை என்ப, அதுவே,
பொய்புறம் பொதிந்து, யாம் கரப்பவும், கையிகந்து
அலர் ஆகின்றால் தானே, மலர்தார்,
மை அணி யானை, மறப் போர்ச் செழியன்
பொய்யா விழவின் கூடற் பறந்தலை,
உடன் இயைந்து எழுந்த இரு பெரு வேந்தர்
கடல் மருள் பெரும் பண்ட கலங்கத் தாக்கி
இரங்குஇசை முரசம் ஒழிய, பரந்து அவர்
ஓடு புறம் கண்ட ஞான்றை,
ஆடு கொள் வியன் களத்து ஆர்ப்பினும் பெரிதே".

தோழி தலைமகனை வாயில் மறுத்தது. — மருதம். 116, பரணர்.

* * * * *

The poet Kapilar here refers to one of the major religious rites in ancient days, which were compounded of sacrifices, ritual music and ritual dancing:

"The God Murugan shines in the little village
On the sides of the sides of high hill where
The white rivulet sounds. The men wear clusters
Of *Venkai* flowers dropping with honey and along
With their women dance in the streets keeping time
With the *Tondaga* drum.

"கறங்கு வெள் அருவி பிறங்கு மலைக்கவாஅன்,
தேம் கமழ் இணர் வேங்கை சூடி,
தொண்டகப் பறைச் சீர் பெண்டிரொடு விரைஇ,
மறுகில் தூங்கும் சிறுகுடிப் பாக்கத்து,
இயல் முருகு".

அகம் 118. கபிலர்.

The rocky floor of the yard in front of the small village surrounded by hills is beautifully strewn with the golden flowers smelling sweet and blown from the gem–like buds of the *Venkai* tree under which the village assembly is held. There the Kuravar wiih their matrons dance the Kuravai dance and very noisily celebrate the festival". – Aham 232.

"சிறுகுடி ஆங்கண்
மன்ற வேங்கை மண நாட் பூத்த
மணி ஏர் அரும்பின் பொன் வீ தா அய்
வியல் அறை வரிக்கும் முன்றில், குறவர்
மனை முதிர் மகளிரொடு குரவை தூங்கும்
ஆர் கலி விழவு"
அகம் 232 – கோடி மங்கலத்து வரதுனி நற்சேந்தனர்

* * * * *

Nakkīrar in the following ode describes the wealth and prosperity of the Chola, Pandya and Chera Capitals:—

For the purpose of obtaining jewels I have finished a task such as all people will approve of Those jewels are as hard to obtain as is Uraiyur which has an assembly for maintaining justice. This town of Uraiyur belongs to the Cholas who when they fight wear a garland (of the leaves and flowers) of the *ātti* (*Bauhinea Racemosa*) and who rescue their relatives from harm, elevate their kindred and who desire and strive to turn enemies into friends. My black-hued sweet-heart has a sweet smelling forehead and long black locks emitting scent like the bazaar street Madurai which belongs to the Pandyan, who wears an ever green garland of margosa leaves and who possesses an army which can defeat foes who have crossed their several forts. The large town of Karur is filled with the wealth of the Cheran who possesses numerous war chariots and a brigade of elephants in rut,full of the fierce ardour necessary for piercing the enemy's ranks and possessed of terrible arms and strength, able certainly to kill the foes, and with a wrinkled face. In this Karur, may embrace my

mistress in the lamp light on a soft mattress of flowers, resembling gathered foam placed in a house which is so tall as to reach the sky and looks like a tunnelled hill. May I embrace her so tight that her jewels will leave a stamp on her breast, more often than there are sands heaped upon the banks of the ciear–watered Aan–porunai river in the principal ford of Karur."

"கேள் கேடு ஊன்றவும், கிளைஞர் ஆரவும்,
கேள் அல் கேளிர் கெழீஇயினர் ஒழுகவும்
ஆள்வினைக்கு எதிரிய ஊக்கமொடு புகல் சிறந்து
ஆரங் கண்ணி அடுபோர்ச் சோழர்
அறம் கெழு நல் அவை உறந்தை அன்ன
பெறல் அரு நன் கலம் எய்தி, நாடும்
செயல் அருஞ் செய்வினை முற்றினம் ஆயின்,
அரண் பல கடந்த, முரண் கொள் தானை
வாடா வேம்பின், வழுதி கூடல்
நாள் அங்காடி நாறும் நறு நுதல்
நீள் இருங் கூந்தல் மாயோளொடு,
வரை குயின்றன்ன வான் தோய் நெடு நகர்,
நுரை முகந்தன்ன மென் பூஞ் சேக்கை
நிவந்த பள்ளி, நெடுஞ் சுடர் விளக்கத்து,
நலம் கேழ் அகம் பூண் வடுப் பொறிப்ப
முயங்குகம் சென்மோ–நெஞ்சு!–வரி நுதல்
வயம் திகழ்பு இழிதரும் வாய் புகு கடா அத்து,
மீளி மொய்ம்பொடு நிலன் எறியாக் குறுகி,
ஆள் கோள் பிழையா, அஞ்சுவரு தடக் கை
கடும் பகட்டு யானை நெடுந் தேர்க் கோதை
திரு மா வியல் நகர்க் கருவூர் முன் துறை
தெண் நீர் உயர் கரைக் குவைஇய
தண் ஆன்பொருநை மணலினும் பலவே.

வினைமுற்றி மீளலுறும் தலைமகன் இடைச் சுரத்துத் தன் நெஞ்சிற்குச் சொல்லியது. – கணக்காயனர் மகனார் நக்கீரனார், அகம் 930.

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The poet Kudavayir–Keerāttanar describes the desolateness of the *Pālai* (desert) tract, though people have to cross it frequently.

"The men that have passed along the track have cut the vine called *pirandai* (*Vitis quadranularis*), the cut creeper looks

like a piece of the green snake chopped by thunderbolt, shrivelked on the track. In the hearth made of stones left by the salt vendors the youthful archers boil meat and rice till the smell rises, and eat it with delight."

" ஆறு செல் மாக்கள் அறுத்த பிரண்டை,
ஏறு பெறு பாம்பின் பைந்துணி கடுப்ப,
நெறி அயல் திரங்கும் அத்தம், வெறி கொள,
உமன் சாத்து இறந்த ஒழி கல் அடுப்பில்,
நோன் சிலை மழவர் ஊண் புழுக்கு அயரும் "

—அகம் 119 ll 5–9. குடவாயிற் கீரத்தனர்.

* * * * *

Here, the poet is Nakkirar. It is a poem in which the foster-sister exhorts the lover to stay overnight and console the heroine, which gives a picture of the coastal region and its ways: "Crowds of fish-eating, yellow-legged storks fly in the red sky and look like the garland of pearls on the breast of Murugan. The many-rayed Sun has spent the day little by little and set behind the western sky. This maiden of great modesty and delicate beauty has lost heart; her fair eyes have begun to shed tears. My Lord, your mule which has been wounded in the leg by the shark of the lagoon, cannot wade through its dark waters, hence do not go back in the night in the company of your young followers who carry the strong bow. There in the sandy garden where the Palmyrah grows, and the Nightingale calls for its mate, is a place surrounded by the long back-water, which belongs to us who wear small clusters of lilies. What will you lose if you go there and take rest."

"நெடு வேள் மார்பின் ஆரம் போல,
செவ் வாய் வானம் தீண்டி, மீன் அருந்தும்
பைங் காற் கொக்கினம் நிரை பறை உகப்ப,
எல்லை பைப்பயக் கழிப்பி, குடவயின்
கல் சேர்ந்தன்றே, பல் கதிர் ஞாயிறு—
மதர் எழில் மழைக் கண் கலுழ, இவளே

"பெரு நாண் அணிந்த சிறு மென் சாயல்
மாண் நலம் சிதைய ஏங்கி, ஆனது,
அழல் தொடங்கினளே—பெரும!—அதனுல்
கழிச் சுறு எறிந்த புண் தாள் அத்திரி
நெடு நீர் இருங் கழிப் பரி மெலிந்து, அசைஇ,
வல் வில் இளையரொடு எல்லிச் செல்லாது,
சேர்ந்தனை செலினே சிதைகுவது உண்டோ—
பெண்ணை ஓங்கிய வெண் மணற் படப்பை
அன்றில் அகவும் ஆங்கண்,
சிறு குரல் நெய்தல் எம் பெருங் கழி நாட்டே?"

நெய்தல் 120 —நக்கிரனர்.

தோழி, பதற்குறிக்கண் தலைமகளை இடத்து உய்த்து வந்து, தலைமகனை எதிர்ப்பட்டு நின்று சொல்லியது.

* * * * * *

"Pukar belongs to prosperous Kings who derive revenue from goods landed on the expansive seashore where is spread white sand heaped up by the sand-shoals caused by the sand brought by the great Kaviri which has broad fords where flowers open out and in which water flows fast. In this town surrounded by the tanks, brides after beautifying the yard under the banyan tree where resides the three-eyed lord of the old books of the four Vedas whose blessed sounds spread throughout the world, make images with their hands and drop them in the ford. The mansions of this town, which has battlements reaching the sky and a gate-way with a top like the imaginary *Makaram* are as tall as the sky."

"பூ விரி அகன் துறைக் கணை விசைக் கடு நீர்க்
காவிரிப் பேர்யாற்று அயிர் கொண்டு ஈண்டி,
எக்கர் இட்ட குப்பை வெண் மணல்
வைப்பின் யாணர் வளம் கெழு வேந்தர்
ஞாலம் நாறும் நலம் கெழு நல் இசை,
நான் மறை முது நூல் முக்கட் செல்வன்,
ஆலமுற்றம் கவின் பெறத் தைஇய
பொய்கை சூழ்ந்த பொழில் மனைமகளிர்
கைசெய் பாவைத் துறைக்கண் இறுக்கும்
மகர நெற்றி வான் தோய் புரிசைச்
சிகரம் தோன்றாச் சேண் உயர் நல் இல்
புகா அர்."

அகம் 181. ll 11–22 —பரணர்.

இடைச் சுரத்து ஒழியக் கருதிய நெஞ்சிற்குச் சொல்லியது.

A few facts of interest in the poem:-

An ancient gloss for the work was for 90 Iyrics only; and for another 70 was by V. Rajagopala aiyangar and for the whole by Navalar N. M. Venkatasami Nattar and Kavi Arasu Vcnkatachalam Pillai. 158 poets have contributed to this collection.

Of the Royalties; reference are to the

Cheras: Uthian Cheran 65, Seralātan 127, Mānthararn Poraiyan Kadunko 142, Uthian 168, KothaiMarpan 346, Vanavarmban 389; Vānavan 309; the *Cholas* Karikāla 141, Killi Valavan 346; the *Pandyas* Ālankanāttu Chezhian 36; the Vels Aavi and kāri and other princes and lesser chiefs. *The Bānas* are referred to in four of the lyrics: 113, 226, 325, and 386; *The Gangas* 44, 186, *The Tiraiyar* 349, *The Nandās* (B. C. 425—323) by poet Māmūlanār, 251, 265, also references to *Vadukas:* participants in the Maurya invasion (B. C. 301—273) in three of the odes 69, 281, & 375.

Of Religion:-

Refernces are to the temple of Murukar at Tirupparankunram in proximity to Madurai 59, the frequency of festivities there 149; to Alaivāi அலைவாய், a sea-side temple possibly Tiru chendur 266. Of the high towered temples of Madurai 290, of the installed கந்தழி in the form of Lingas and their worship in the mornings 287, That children, male and female, wore round their necks an amulet chain with figures of Vishnu by the name of ஐம்படைத்தாலி Āimpataitthāli.

Puranic references are to:-

Youthful sports of Krishna taking over the clothes of the Gopis on the banks of the Jamuna; of Muruga vanquishing Sūran; of Parasurama destroying the line oj kings 59, 70, 220.

Of Tamilian Culture:-

Men discarded pleasure wrought with clandestine deeds 112, used their wealth on acts not sinful 155, and on discriminated acts expectant of desired results 286, and gave plenti fully to those in want with exceeding pleasure, as the way their wealth should be spent 389.

Of Local Administration: Village admininstrators chosen by Election 17, they heard disputes and meted out justice 256.

Of sea-borne Trade on ships which sailed on Kalli, a Chera river, which came laden with gold and carried away bags of pepper 148, and the ships seemed a world on the rolling waters as they moved on the waves of the river 255.

Of their Musical talents: Odes 196, 346 and 355 are referred to as when a maid watched the field of *Tinai* an elephant entered and stood still to the musical strains of *Kurinjippan* 102; and the musical strains of the maid to drive away the flights of the parrots from the field known as கிளி கடி பாடல் 118.

Of their marriage Customs:

The ancient ceremony of marriage which obtained among the Tamils before it was altered by the Aryans is described in two odes of this anthology 86 and 136. In 86, it is said:— "There was a huge heap of rice cooked with pulse (even after many guests had been fed). On the floor of a *panthal* built on long rows of wooden columns was spread freshly brought sand. House-lamps were lighted The bride and bridegroom were adorned with flower-garlands, In the beautiful morning of the day of bent, bright moon when the stars shed no evil influence, some women carrying

pots on the head, others bearing new, broad bowls, handed them one after another, while fair elderly dames were making much noise. Mothers of sons, with bellies marked with beauty-spots, wearing beautiful ornaments, poured water on the bride, so that her black hair shone bright with cool petals of flowers and rice-grains (which had been mixed with the water), and at the same time they blessed her, saying 'do not swerve from the path of chastity, be serviceable in various ways to your husband who loves you and live with him as his wife'. On the night after the marriage ceremony was over, the nighbouring ladies assembled, (dressed the bride in new clothes) and sent her to the arms of her lover, to which she went with trepidation."[1] — *Aham* 86

1. "உழுந்து தலைப் பெய்த கொழுங்களி மிதவை
பெருஞ்சோற் றமலை நிற்பத நிரைகாற்
றண்பெரும் பந்தர்த் தருமணன் ஞெமிரி
மனைவிளக் குறுத்து மாலை தொடரிக்
கனையிரு ளகன்ற கவின்பெறு காலைக்
கோள்கா ணீங்கிய கொடுவெண் டிங்கட்
கேடில் விழுப்புகழ் நாள்தலைவந்தென
வுச்சிக் குடத்தர் புத்தகன் மண்டையர்
பொதுசெய் கம்பலை முதுசெம் பெண்டிர்
முன்னவும் பின்னவு முறைமுறை தரத்தரப்
புதல்வற் பயந்த திதலையவ் வயிற்று
வாலிழை மகளிர் நால்வர் கூடிக்
கற்பினின் வழாஅ நற்பல வுதவிப்
பெற்றோற் பெட்கும் பிணையை யாகென
நீரொடு சொரிந்த வீரித ழலரி
பல்லிருங் கதுப்பி னெல்லொடு தயங்க
வதுவை நன்மணங் கழிந்த பின்றைக்
கல்லென் சும்மையர் ஞெரேரெனப் புகுதந்து
"பேரிற் கிழத்தி யாகெனத் தமர்தர
வோரிற் கூடிய வுடன்புணர் கங்குற்
கொடும்புறம் வளைஇக் கோடிக் கலிங்கத்
தொடுங்கினள்." அகம் 86.

KALIT-TOKAI*

KALIT-TOKAI (கலித்தொகை) otherwise known as *Kurun Kalit-tokai* or simply *Kali* is an anthology of short poems. It contains one hundred and forty-nine stanzas in the *Kali* metre dealing with the five *Thinais* with an invocation. Its theme is love, but it also contains a number of moral maxims. Incidentally it furnishes us with certain peculiar marriage customs current it those ancient days. The characteristic features of the thinais, their nature and life of their inhabitants find an elaborate and picturesque portraiture. Each of these verses is a gem, a word picture, describing a variety of scenes, domestic or outdoor, vivid and full of life and moral pith. It is believed that one of the five poets, who composed the work, Nallantuvanār, was the compiler. Vide Note *infra*. Nacchinārkiniyar, a later commentator has written a gloss on it.

The excellence of *Kalit-tokai* is acknowedged by learned men as "கற்றறிந்தோர் ஏத்துங்கலி" and we owe this priceless work to the great scholar, C. W. Damodaram Pillai. The work is in Kalippa metre and its many species, and the subject is *Aham* in all the five thinais. The poem begins with an Invocation[1].

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1. See. "The *Light of Truth or Siddhanta Dipika*" Vol. XIV iii. 97.

2. Dr. M. Rajamanickam - *Annals of Oriental Research* XX Pt. I.

The Invocation

The Brahmans versed in *angas* six
Were taught by Thee in Vedas rare;
The Braids concealed the clear Ganges,
Thy Fire did spread to Tripura.
All words fall back from Thee, and Thou
Transcendest all thoughts of human kind.
Who warrest e'er with grim Kali,
Whose throat like blue gems shine with light
And who dost the eight arms possess,
Oh Lord, deign to hear me now.
With Thy hand-drum all music giving forth
Thy Form containing forth all different forms,
When Thou didst dance the fearfull *Kotti* dance
Was it She with organs wide and waist like vine
Who have the *Sir* of *Tal* times knell did sound
Victorious in various wars, Thou didst
Wear ashes of fallen foes, in Thy great might
And Thou didst dance the *Pandarangam* dance
Was it she with reed-like shoulders fine and lovely locks
Over which bees hum, who gave the *tals tukku*?
The furious Tiger killed its skin wearing,
The *cassia* garlands on Thy neck dangling,
The skull of Brahma in Thy hands bearing,
The *Kapala* dance Thou didst dance in glee.
Was it She with laughing teeth like *mullai* buds
Who gave the first *pani* of the *Talam*?
So there at the end of time,
The *talams*, *pani* and *tukku* and *sir*
While Uma well-adorned did guard, Thou danced;
And now to me, the loveless one, Thou didst
Show Thy grace[1].

"The Invocation is by the author, Nallantuvanār, and it brings out a series of pictures of the majesty and grandeur of the Lord's Dance, and of His supreme Transcendent Nature. The first statement made is that He is the teacher of the Vedas to the Brahmans, Rishis; by his concealing the Ganges, He is the Supreme Protector; His burning the Tripura, the human triple *mala* is the showing of Grace; He is ever warring with the Prince of Darkness. That nothing taints Him is shown by His blue throat and His omnipresence is shown by His possessing hands everywhere. He is also stated to be transcendent as speech and thought that do not reach Him. In regard to the nature of Siva's Dance, the reader is referred to the learned article@ of Dr. A. K. Coomaraswami and it contains nearly all the authorities collected by me from Tamil. The Dance symbolises in general God's energising all evolution and involution, His protecting and concealing powers, and His acts of Grace.

These dances of God are of various kinds and the reader is referred for more detailed account to chapter III (Arankerrukāthai of *Silappatikāram* and notes thereon: *Arumpadavurai.* The dances referred to in the Poem are *Kotti, Pandarangam* and *Kapālā* and are Divine Dances intended for the destruction of the Demons (evil) and the salvation of man and Devas. The first was intended for the destruction of the Asuras in general, the second was at the time of the Tripura Samhāra and the third when Brahma's head was nipped. The scenery is different in each case.

A learned European missionary asked us to explain in regard to Sabhāpati, (Sri Natarajah) as to what was the Sabha' and who the 'assembly'. We explained in detail that the *Sabha* was the heart (Hripundarik–the guha) of man and

the @ Siddhanta Deepika, Vol. XIII. No. I p. 1. ff.

there was no assembly but God Himself and His Sakti. God's Love and Light and Power vibrate in every pore of our soul and in every leaf and blade of grass and budding flower, and grain of sand and yet who can see it, the supreme splendour and Majesty of it? Even if we can catch a glimpse, our mortal eyes will be blinded thereby. If we are to know It, we can know it only with His Eye of grace (அவனருளே கண்ணாகக் காணினல்லால் – *Devaram*). The thought frequently occurs in the Vedas, as for instance where God is said to know alone and none else can know, which has been incorrectly rendered by Oriental Scholars as meaning 'even He does not know, 'In fact, the author puts it in the form of a question even in this poem, and explains it as 'meaning, ஆண்டுப் பிறர் இல்லையே – "There was none else".

It is the same thought here,

"Then there was neither day nor night nor light,
Nor darkness, only the self-existent One breathed without breath self-contained,
Nought else but He there was, not else above beyond."

But His Sakti' His Half is said to see It, witness It, guard It, and applaud It. Dr. Coomaraswami notes the two picturers os Siva's Dance in one of which all the Gods are present but in another Uma Maheswari seated on a high throne is the sole Witness, and for whose delectation, the Dance is performed. — J. M. N; S. D. XIV (iii) p. 97.

The Invocatory verse is as below :

கடவுள் வாழ்த்து

ஆறு அறி அந்தணர்க்கு அரு மறை பல பகர்ந்து,
தேறு நீர் சடைக் கரந்து, திரிபுரம் தீ மடுத்து,

கூறாமல் குறித்ததன் மேல் செல்லும் கடுங் கூளி
மாறாப் போர், மணி மிடற்று, எண் கையாய்! கேள் இனி:

படுபறை பல இயம்ப, பல் உருவம் பெயர்த்து நீ,
கொடிகொட்டி ஆடுங்கால், கோடு உயர்அகல் அல்குல்,
கொடி புரை நுசுப்பினாள் கொண்ட சீர் தருவாளோ?

மண்டு அமர் பல கடந்து, மதுகையால் நீறு அணிந்து,
பண்டரங்கம் ஆடுங்கால், பணை எழில் அணை மென் தோள்,
வண்டு அரற்றும் கூந்தலாள் வளர் தூக்குத் தருவாளோ?

கொலை உழுவைத் தோல் அசைஇ, கொன்றைத்தார் சுவற்
தலை அங்கை கொண்டு, நீ காபாலம் ஆடுங்கால், [புரள்
முலை அணிந்த முறுவலாள் முன் பா ணிதருவாளோ?
என ஆங்கு—

பாணியும், தூக்கும், சீரும், என்று இவை
மாண் இழை அரிவை காப்ப,
ஆணம் இல் பொருள் எமக்கு அமர்ந்தனை, ஆடி.

(என்பது, 'வாழ்த்தியல் வகையே நாற் பாக்கும் உரித்து' என்றதின்கண், 'வகை' என்றதனால் கொண்ட அறுமுறை வாழ்த்து அன்றி, தனக்குப் பயன்படும்படி முன்னிலையாகக் கடவுளை வாழ்த்துதலின், கடவுள் வாழ்த்து எனப் பெயர் பெற்றது.)

PALAI-K-KALI

Herewith are a few pictures, which in their naturalness, and exquisite beauty challenge comparison. How often do men forget, engrossed as they are in their various world by pursuits, that they leave behind them, in their homes, one heart whose occupation is in fondly doting and in anxiously brooding over the return of her absent lord?

The Maid

Scorched by the summer Sun, reduced in body and panting for water, the wild elephants run after the mirage in the rainless desert. This desert, I hear, you speak of crossing, my dear sir, will you let me ask of you this, a little?

You, bent on the preparation for your journey are straightening the bow-string with your hand; whereas,

She, like the moon crossed by the clouds over the clear full moon, has her unspotted face crossed by the shade of sorrow.

Your strapping tight your strong belt, and choosing the best arrows fit for your purpose; wheras,

She like the bright blue lily filling from the shower of rain, has her eyes overflowing with tears.

You, without any tender thought, and solely bent on acquiring wealth, are brightening your victorious disc free from dust; whereas,

She, like the large stamens and petals falling from the white *Gloriosa* tree, has her bangles loosened from her wrists.

Therefore, when her condition is such, at hearing the noise of preparation, where will life be, when you desert her? And then, can all the wealth brought from foreign lands, bring back her sweet life?

தோழி கூற்று

‘ வேனில் உழந்த வறிது உயங்கு ஓய் களிறு
வான் நீங்கு வைப்பின் வழங்காத் தேர் நீர்க்கு அவா அம்
கானம் கடத்திர், எனக் கேட்பின், யான் ஒன்று
உசாவுகோ—ஐய! — சிறிது?
நீயே. செய் வினை மருங்கில் செலவு அயர்ந்து, யாழ நின்
கை புனை வல் வில் ஞாண் உளர்தீயே;
இவட்கே, செய்வு உறு மண்டிலம் மையாப்பது போல்;
மை இல் வாள் முகம் பசப்பு ஊரும்மே.
நீயே, வினைமாண் காழகம் வீங்கக் கட்டி,
புனை மாண் மரீஇய அம்பு தெரிதியே;
இவட்கே, சுனை மாண் நீலம் கார் எதிர்பவை போல்,
இனை நோக்கு உண்கண் நீர் நில்லாவே.
நீயே, புலம்பு இல் உள்ளமொடு பொருள் வயிற் செலீஇய,
வலம் படு திகிரி வாய் நீவுதியே;
இவட்கே, அலங்கு இதழ்க் கோடல் வீ உகுபவைபோல்,
இலங்கு ஏர் எல் வளை இறை ஊரும்மே.

என நின்,
செல் நவை அரவத்தும் இனையவள் நீ நீப்பின்,
தன் நலம் கடைகொளப்படுதலின், மற்று இவள்

இன் உயிர் தருதலும் ஆற்றுமோ—
முன்னிய தேஎத்து முயன்று செய் பொருளே?

(பிரிவு உணர்த்தப்பட்ட தோழி தலைமகற்கு, ' நீர் பிரிகின்றீர் என்று யான் கூறத் தலைவி கேட்பின், அவட்கு அக்காலத்து நிகழ் வனவற்றை நும்மோடு ஆராய்வதுடையேன்; நீர் செய்யும் பொருள் இவள் உயிரையும் தருகிற்குமோ?'
எனச் செலவு அழுங்கக் கூறியது. பாலைக்கலி

* * * * * * *

The Bull-fight:- In the Mullaikkali 103, by Solai Nalluruttiran occurs an elaborate description of the ancient custom of the pastoral tracts called *Eru-taluvuthal*, (ஏறு தழுவுதல்) "embracing the bull" and of the practice of choosing husbands from those who come out suceessful in this adventure. The following is a specimen of the several songs describing this.

"The herdsman girls who had teeth like *mullai* buds and white quills arranged in a row, wide cool eyes, lovely speech and ears adorned with bright golden crocodile-shaped ear-rings, mounted the high platform to witness the capture of the bull by the owner of many cows who worc fragrant garlands of flowers which grow on rocks and in forests, such as the Cassia (*Konrai*) which has soft clusters, the *Kaya* (Memecylon Tinctorium) which has their flowers, the *vetchi* (Ixora Coccinea) which has small leaves, the *Pidava*, the kodal (white Gloriosa) and the *Pangar*. They (the girls) reached their platforms. Then, the black bull with white legs, which like the stream flowing down the side of the gem-filled hill had reached the limit of beauty, the specked bull, with beautiful white spots on brown skin, looking like the red cloudy evening sky shining with bright stars, and the brown bull whose horns were bent like the young moon worn by the murderous god (Sivan) and other strong bulls which could fight (were driven into) the stall which was surrounded by

fragrant creepers and resembling a large hill where lions, horses, elephants and alligators are assembled together and the rain is pouring. The bulls know that the herdsman had jumped into the stall with the desire to embrace them and pricked them with their horns. Then like the red garland around the crescent moon worn by the wielder of the battle-axe round which flames are burning, their horns were red with blood and had guts winding round them. Behold his greatness, dancing before the bull whose horns are wound round by his guts, he takes them with both hands and thrusts them into his stomach, just as when one holds in both hands a bundle of rcd thread, another parts it into three strands and takes it. O, young maid, see this (feat of strength), here. He, the son of the buffalo-herd, will not return without quelling its strength; he has sprung on the rough back of the fighting bull and embraced it like a garland· Maid, here, (another), the son of the cow-herd, will not cease to fight; he is dancing on the (back of the) speckled bull looking like a man punting a canoe in the stream. In the sporting field to which many people have come, the herdsman has embraced the black bull, which came like the wind and has crushed out its strength, thus appearing like the Lord when he broke with his feet the neck of Yaman (Death) who rides on a buffalo, and deprived him of life. To look at the fight strikes my mind, with terror, O, young maid, see this feat of strength. Here, he, the son of the shepherd, is lying on the side of the strong white bull, like the black spot on the moon. Behold ıhe strength of the herdsman who is wearing the garland of *Kāya* flowers, he has caught hold of the ears of the red bull that rushed on him with limitless speed, and quelled its trength, thus appearing like Mayone when he caught the horse with beautiful mane sent by his

enemies tore open its mouth and beat it with his fist. To behold it strikes my mind with terror."-Kal. iv. 103. ll 1-55.*

History of this Tamils, pp. 578-681.

Reasons to show that Kalittokai was not composed by five poets.

Mr. C. V. Damodaram Pillai, who first published Kalittoksi considered that this work was written *by only one person*. After that time the following *venpā* appeared:

"பெருங்கடுங்கோன் பாலை கபிலர் குறிஞ்சி
மருதனிள நாகன் மருதம் - அருஞ்சோழன்
நல்லுருத் திரன்முல்லை நல்லுந் துவனெய்தல்
கல்விவலார் கண்ட கவி."

The authorship of each Kali section is as follows according to the above stanza:

(1) Pālai-k-kali — Perunkatumko
(2) Kuṛinji-k-kali — Kapilar
(3) Marutha-k-kali — Maruthān·Ilanāgaṉ
(4) Mullai-k-kali — Cholan Nalluruttiran
(5) Neydaṟ-kali — Nallantuvanār

From that date, Tamil scholars considered that *kalittokai* was composed *by five poets* mentioned in the above stanza. But K. N. Sivaraja Pillai of the University of Madras,[1] had conclusively stated that Kalittokai must have been written *by only one poet* and for reasons as below.

There is no evidence except the one stanza quoted above to show that *kalittokai* was written by five poets.

1. K. N. Sivaraja Pillai, The chronology of the Early Tamils, p. 35.

Therefore, it is to be considered weather this stanza has any truth in it.

A study of the *kalittokai* will show that it has been written *by one author*. Those who were not willing to accept this fact wrote this Venpā and spread it among the Tamil scholars. It is not found in any of the palm-leaf manuscripts of *kalittokai.* S. Vaiyapuri Pillai and V. Venkatarajulu Reddiyar, and others also were of opinion that this Venpā was writteen by some one and it had nothing to do with the original work.

The style and language, form and metre, words and the stories from *Itihasas* and *Puranas* found in the book go to show that it must have been written by a poet at the fag end of the Sangam period. There is no mention of kings and chieftains who were mentioned in the other Sangam works. Hence, it is clear that this must have been written by a poet who came after the great poets like Kapilar and Paranar. From the form, style and poetic diction of the verses, there is no evidence whatsoever to show that it has been written by either five or many poets.[3]

The date of Kalittokai

The kalittokai verses mostly form examples for the Sutras of *porulìyal.* They also contain poems relating to *kaikkilai* and Perumtiṇai,

"மையின் மதியின் விளங்கு முகத்தாரை
வவ்விக் கொளலும் அறனெனக் கண்டன்று."

3. S. Vaiyapuri Pillai, Tamil Moli.Ilakkiya Varalaru, pp. 17, 51, 57. If five poets have composed the verses, the name of the poets would have been mentioned in the plam-leaf manuscripts as found in other works and the commentator would have mentioned them.

Carrying by force damsels and marrying them is called the Rakshasa form of marriage. This kind of marriage finds no mention in Tolkāppiyam. Tolkāppiyar has only said that Peruntiṇai is not a good form of love-marriage. (பெருந்திணை – ஒவ்வாத காமம்). Neither Tolkāppiyar nor any other Sangam poet has said that this Rakshasa form of marriage is a marriage accepted by Dharma Sastras. This is one of the eight forms of marriages accepted by the Aryans and not by the Tamils. There is no evidence for it in Sangam literature. Therefore, it is clear that verses relating to the Rakshasa form of marriage accepted to be a form of marriage, according to Dharma (இராக்கதமணம் அறன்), and similar Kali verses have been written by a poet who came after the poets of the Sangam period.

2. In one of the verses of the Kurinjikkali, there is a reference in which a heroine, addressing her lady friend (தோழி) says: "the merciful men at Vāraṇāsi (Banaras) feel the sufferings of others as their own, so also you are showing mercy to all who go in the street"(24). In other collections, this information about the merciful men of Vāraṇāsi is not at all found. Therefore, it is for the scholars to note that how deep this fact about the feeling of the merciful men in the city of Vāraṇāsi has taken root in the minds of the Tamils for a poet to include this information in his verse. Therefore, facts not found in the other Sangam works could have come into these verses only at a late period of the sangam age or after it.

3. In Kurinjikkali, we find that the poet has sung of Kaikkilai and Peruntiṇai not found in the other collections, or even dreamt of by the sangam poets, e.g., the love scenes as of servants: the dwarf and the hunch-backed woman

talking together about love (29); sentences like "*tēl koṭṭi ērum visham pōlak Kāmam talaikkērukiṟukiṟatō*" "தேள்கொட்டி ஏறும் விஷம்போலக் காமம் தலைக்கேறுகிறதோ" — just as the poison of the sting of the scorpion attacks the brain so also, does the feeling of Kāma or love attacks your brain? and such other matters that are unusual are found in *Kalittokai.*

These ideas are completely against the form of the Sangam poets, and hence, it is evident that the Sangam poets would not have written these verses. Though we find in *Tolkāppiyam,* rules of grammar for this kind of poetry also, it is but natural to consider that *Kalittokai* must have been written by a post - sangam poet.

4. *Also a multitude of puranic incidents find mention in Kalittokai:* the burning of the three aerial cities by Śiva (1, plans of Duryothana to kill the Pandavas in the palace of lac (25); the battle between Lord Muruga and Surapatma (27); Ravana lifting the Mount Kailas (38); Bhima beating Duryothana on the thigh (52); Kaṇṇan (Lord Krishna) killing the wrestlers sent by Kamsa (52, 134); the tearing of the breast of Dussasana by Bhima (101); Śiva thwarting Yama (101) Asvattāma killing Sikhandi who killed Asvattāma's father (101); Kaṇṇan killing the demon who came in the form of a horse (103); Kaṇṇan who hid the Sun by his Disc (Chakra) and then releasing it (104); Karṇa as born the son of Surya (108); the information regarding Ūrvasi and Tilōttamai (109); the story of Yayāti (139); Śiva bearing the Ganges in his locks (150).

Of these, Lord Śiva burning the three cities and destroying the demon Sūrapadma by Lord Muruka are the only two incidents found in *Naṟṟiṇai* and other *Akam* works. The other incidents are found only in this work.

5. "Kāmaṉ", the God of love is an Aryan God. This Kāman is also called as "Kāmanār" and "Sāmanukku mütta Kāmanār"—the Kāmanār who is elder to Sāmanār (Marudakkali, v. 29). This information is not at all found in the other Sangam collections.

6. Throughout the *Kalittokai*, no names of any king is mentioned. Of the three crowned monarchs, only the Pandyan king (55) is mentioned. Vaiyai (57) and Kudal (66, 91, 92) and Pothikai, their hill (57) only are found mention in this work of 150 verses. It does not mention the chieftains or poets. We find alien words such as Vāraṇāvāsi-p-patham (வாரணவாசிப் பதம்). We find full use of the stories from Puranas and Itihasas for similes or comparisons. Not even a single mention is made about the poets, chieftains, Kings and battles in the 150 verses of *Kalittokai* which are found in other Akam poems of the Sangam age.

From these, Kalittokai must have been written *well after the period of the other Akam* collections.

The Sangam poets Kapilar, Paranar, and Nakkirar have composed poems based on pure love (Akam-Aintiṇai) only. They have not written one verse falling under the rules of Poruliyal found in Tolkāppiyam. Perhaps, to fill up the gap, a poet who came after the giants of the Sangam age, may have tried his hand and written the *Kalittokai.* In Kalittokai, we find mention of the Pandyan King alone, his capital Küḍal, the river Vaiyai, Pothikai Hills, and of his good rule. Information regarding the Tamil Sangam is also given. As mentioned before, no mention is made about the Chera and Chola kings or about the chieftains. Considering these facts one may

reasonably hold the view that a native[1] of the Pandya country inspired by the love towards his own country wrote these verses according to the rules of Poruliyal at the very end of the Sangam period *possibly before the invasion of the Kālabhras.*[2] Naccinārk-kiniyar in his commentary on this work says that this poet was Nallantuvanār. If we take this view, then it may bes aid that Nallantuvanār, the author of *Kalittokai,* is quite different from the Nallantuvanār of the other Sangam verses. Hence the probable date of composition of *Kalittokai* may be said to be the fag end of the Sangam period, that is about 300 A. D.[3]

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1. If we accept that it was composed by one person, the name '*Kalittokai*' will lose its meaning. The sangam collections will become *seven* and not eight. Perhaps on a mistaken idea that it wsa sung by more than one poet or many poets, it was named (Kali-t) *tokai* or Kali–collection.

2. The Chola and the Pandya countries were under the rule of the Kalabhras roughly from A. D. 300–575.

3. Dr. M. Rajamanikkam, cf. *Annals of Oriental Research* XX, Part 1.

PARI-PĀTAL

PARI–PATAL (பரிபாடல்) (literally verses of strophic metre) is according to tradition a composition of the first Academy as well as the third. If both are different works, the first Sangam work is lost. Paripātal of the third Academy is said to consist of seventy stanzas attributed to many poets. It is unfortunate that forty–six verses of this work are lost. There is an old commentary on the work by Parimelalagar, which has been printed with the available texts by MM U.V. Swaminatha Aiyar inclusive of the 21 and a few fragnentary verses extant. They are in the form of prayers and praises: six of Vishnu, eight about Muruka, and eight of the river Vaikai; the shrines at Tirumāl–irumsolai: மாலிருங் குன்றம் the modern Alakarkoil and (தன்பரங்குன்றம்) than-parankunram being referred as such in the verses. The work is a collection devoted to love and religion, and belonging to the பரிபாடல் class of *Isai Tamil*, which could be set to music and sung. The name of the compiler, and of him at whose instance they were compiled are lost.

The verses in this collection vary from 25 to 400 lines each as per rules of Tholkappiyam.[1] The work is of special interest as making references to modern shrines to Thirumāl and Baladeva and as Mal-irum kunram identified now as *Thirumal-irum solai*, i.e. Azhagar koil 13 miles from Madurai, and to the *Silambāru* a perpetual cascade of crystal water issuing from the hill resonant with instrumental and vocal music; reference to new freshes in the river Vaikai where people bathed with joy,

1. Thol: Seyyul - iyal. Noorppā 116–155.

and on the river-bed they practised music and dance. References also are to the mural paintings on the walls of Tirupparan kunram temple depicting the contellations of the stars and planets, that of Rati and Manmata, of Gautama and Akalika and Indira (V 19, pp 46–53). Also of puranic stories of the churning of the milky ocean 2, ll 71–72; 3. 11. 33–34; of Prahladha 4, ll. 12–21; Muruka killing Suran 5-4; Birth of Muruka 5, ll. 27–49, of the burning of the triple cities 5–25; among others. These mentions of ancient murals bear testimony to that age of painting in the early centuries of Christ.

Here is one of Pari-patal Invocations on செவ்வேள்; *Muruka.*

The lilies of the mountain pools filled to the brim by the heavy showers of the dark clouds have blossomed.

The humming of the pretty-hued bees that tune round the pollen of the cool, fragrant *katamba* flowers is like a Pan*- ditty.

The shoulders of the damsels that dance on the foot of the hills are like the bamboos on the sides of the high mountain range.

The call of the peacocks with crests like the lustrous *Vāhai* flowers is like the words of lovers to their absent lords, Delay not yet, but come!

The *Konrai* in bloom are like golden garlands.

2. See M. Raghava Aiyangar ஆராய்ச்சித் தொகை pp. 194 – 195.

* *Sen Tamil Selvi* xvii. p. 87. cf. MM. U. V. Swaminatha Aiyar. Edition pp 155–7.

The soft–petalled *Venkai* flowers are lying about them on the ground, mothers pointing to them as tigers to frighten their crying children.

Where the luxuriant clusters of the thick *kānthal* buds lie with their broad petals opened, the tender creeper *Thonṟi* strews its coral-red flowers.

Thus have the rain–clouds overspread thy Hill, O Holder of the resplendent lance that in battle cut the Titan in twain:

Thou lovest the sweet–smelling smoke of the incense that rises like white monsoon clouds.

Six–faced and twelve–shouldered Hero that desired the beautiful, redolent Valli :

Thou art pleased with the songs sung to the air of the lyre in praise of Thee, by ladies who pray that their beloved lords may ever be with them.

O Puissant One whom on the very day of Thy birth five Devas feared :

Born twice, named twice, thou of gracious heart dwellest in the Law of the peerless sages.

Thus art Thou, and we worship Thee again and again, and may the fruit of it be the increase of that worship transcending Thy praises of yore :*

* The generic name for Tamil airs.

Trans – S. Natesan, Member of the State Council of Ceylon.

பரிபாடல் பதினன்காம் பாடல் – செவ்வேள்.

“கார்மலி கதழ்பெய றலைஇ யேற்ற
நீர்மலி நிறைசுனை பூமலர்ந் தனவே
தண்ணறுங் கடம்பின் கமழ்தா தூதும்
வண்ணவண் டிமிர்குரல் பண்ணைபோன் றனவே
அடியுறை மகளி ராகுந் தோளே
நெடுவரை யடுக்கத்து வேய் போன்றனவே
வாகை யொண்பூப் புரையு முச்சிய
தோகை யார்குரன் மணந்து தணந்தோரை
நீடன்மின், வாருமென்பவர் சொற்போன் றனவே
நாண்மலர்க் கொன்றையும் பொலந்தார் போன்றன
மெல்லிணர் வேங்கை வியலறைத் தாயின
அழுகை மகளிர்க் குழுவை செப்ப
நீரயற் கலித்த நெரிமுகைக் காந்தள்
வார்குலை யவிழ்ந்த வள்ளிதழ் நிரைதொறும்
விடுகொடிப் பிறந்த மென்றகைத் தோன்றிப்
பவழத் தன்ன செம்பூத் தாஅய்க்
கார்மலிந் தன்றுநின் குன்று போர் மலிந்து
சூர்மருங் கறுத்த சுடர்ப்படை யோயே
கறையில் கார்மழை பொங்கி யன்ன
நறையி னறும்புகை நனியமர்ந் தோயே
அறுமுகத் தாறிரு தோளால் வென்றி
நறுமலர் வள்ளிப் பூநயந் தோயே
கெழி இக் கேளிர் சுற்ற நின்னை
எழீ இப் பாடும் பாட்டமர்ந் தோயே
பிறந்த ஞான்றே நின்னை யுட்கிச்
சிறந்தோ ரஞ்சிய சீருடையோயே
இருபிறப் பிருபெய ரீர நெஞ்சத்
தொருபெய ரந்தண ரறனமர்ந் தோயே
அன்னை யாகலி னமர்ந்தியா நின்னைத்
துன்னித் துன்னி வழிபடு வதன்பயம்
இன்னு மின்னுமவை யாகுக
தொன்முதிர் மரபினின் புகழினும் பலவே”

என்பது, பருவங் கண்டு அழிந்த தலைமகள் கேட்ப முருகவேளைப் பரவுவாளாய்,
இப்பருவத்தே தலைமகன் வருமென்பது படத் தோழி வற்புறுத்தியது. — கேசவனார் பாட்டு.

Here is another Prayer from Pari-Patal:

We pray Thee not for gold
The gold that gives us wealth;
We pray Thee not for wealth
The wealth that gives us pleasure;
We pray Thee not for pleasure
The pleasures we enjoy;
We pray and pray Thy Grace
The Grace that comes of love;
We pray Thee for the love
The all embracing love;
The love that comes of Righteousness;
We pray Thy Grace to lead us all
In the path of Righteousness.
Oh God of *Kadamba* wreath! — trans: N. K.

The contents of the prayer may sound a note of caution to the materialistic attitude of the modern world. The superiority of the eternal to the evanescent is well impressed. The logical arrangement indicate their noble culture.

- "The Gems"

PATIRRU-P-PATTHU

PATIRRU-P-PATTHU (பதிற்றுப்பத்து) the Ten - fold Ten is an anthology of ten poems, each poem being made up of ten odes of varying lengths and each on a Chera King. Here we are introduced to a number of cheras who were patrons of Tamil bards. They record their unbounded munificence and undaunted heroism, enabling us to get at a true picture of the political conditions of Chera land as it existed about two thousands years ago. Of the ten books into which the whole work is divided, each book is composed with the set purpose of elaborately eulogising one particular line of monarchs or chiefs without reference to any particular individual. The first and the last have been lost. Among the ten authors in this collection, Kapilar, Paranar, Kothamanār and Arisirkilār are members of the last Sangam, and they seem to be *anthanar*. The first ten stanzas have been sung on Udiyanseral, the second five where his son Netunseral and the fifth where the latters son Seran-chen-kuttuvan, the rest are about the junior members of the family or distant relations. Each of these tens is furnished with an epilogue (Patikam) found not in the manuscript copies of the original text but only in the copies which contain also the commentaries, which furnish historical or legendary notes. Where the heroes of the poems, most of these authors being *andhanars*, the poems are replete with agamic ideas and agamic practices. The opening lines of ode 14 of the second ten eulogises the king as possessing the greatness immeasurable like the four elements; earth, water, air and sky and splendour equal to the

effulgence of the five: viz. the stars, the planets, the moon, the sun and the intense fire when they are gathered together in one place.

The verse is as below:

" நிலநீர் வளிவிசும் பென்ற நான்கி
னளப்பரி யையே
நாள்கோ டிங்கண ஞாயிறு கனையழ
லைந்தொருங்கு புணர்ந்த விளக்கத் தனையை"

பதிற்றுப் 14. ll. 1-4.

It is seen from the Ten Tens, that the old conventions are slipping from the minds of monarchs and the precepts of the andhanars are gaining a strong grip, showing that the age is one of transition, That *anthanars* became the keepers of the royal conscience is proved by a passage where the king is praised as following the ways of the virtuous andhanars.

" Following the ways of the virtuous andhanars whose duties are six. viz., learning, offering sacrifices, assisting others to do these, taking and making gifts"[1]. Another reference to the new ways that were spreading in the land is an allusion to a king giving gifts of jewels to temples[2] and to the destruction of forests and the building of temples in the

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1. ஓதல் வேட்ட லவைபிறர்ச் செய்த
வீத லேற்றலென் றாறுபுரிந் தொழுகு
மறம்புரி யந்தணர் வழிமொழிந் தொழுகி.

– Padir 24. II. 6.8

2. புரைவயிற் புரைவயிற் பெரிய நல்கி.

– Ib. 15. 1. 37.

sites.[1] In these temples the Agamic form of worship was followed. Thus, "the well-cast bell was sounded so as to emit a clear, loud note. Men who were fasting bathed in the cool bathing-ghat. They worshipped the fair feet of Vishnu who wears the garland of clusters of sweet - smelling holy basil, and (wields) the discus which dazzles the eyes, and on whose broad breast he bears Lakshmi who is adorned by a garland (of flowers round which bees are humming.[2].

But yet the old Tamil customs had not been ousted by the new Aryan ones. For, there are four references to the old *Tunankai* dance by kings on the battle field, of which the following is a specimen. "Raising high the strong shoulders and dancing the *Tunankai* (Beating the sides of the body with bent arms during dancing) on the battle-field filled with corpses."[3]. The other ancient *kuravai* dance is also mentioned as taking place in Pukār.[4]. The ancient Tamil dance of victory on the battle-field is also described. "The powerful

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1. காடே கடவுள் மேன.

– Ib. 13. 1. 20.

2. தெள்ளுயர் வடிமணி யெறியுநர் கல்லென
வுண்ணாப் பைஞ்ஞிலம் பனித்துறை மண்ணி
வண்டுது பொலிதார்த் திருஞெம ரகலத்துக்
கண்பொரு திகிரிக் கமழ்குரற் றுழாஅ
யலங்கற் செல்வன் சேவடி பரவி.

– Padir. 31. ll. 5–9.

3. திணிதோ ளுயர வோச்சிப்
பிணம்பிறங் கழுவத்துத் துணங்கை யாடி

Ibid. 45. ll. 11–12.

Other references are found in 13. 1. 5, 52. 1. 14. 57. 1. 4 and 77. 1. 4.

4. குரவை யயரும் புகார். Ib. 73.

drum was beaten; the sword was raised aloft by the bejewelled king, who wore the *ulignai* creeper made of gold, and danced on the battle field,"[1].

Another case of the persistence of Tamil ways is the continuance of the practice of burial, even of royal corpses. "The burial-ground where the burial urns in which kings were buried were seen in the assembly place under the *vanni* (Suma) tree"[2]. The commentator explains that under this tree the mourners sat as in a *manram* (assembly). Even the old Tamil gods are holding their own against the new Aryan deities. Thus the god of the mighty war-drum is lauded but along with mantras.[3]. The mantras were of course not genuine but imitation ones invented for the benefit of the newly Aryanised kings. The goddess of victory still continued to reside in the *vākai* tree.[4].

It is also seen from the Ten Tens, that while the other poets obtained money and land for their eulogia, Kothamanār, patronised by Pal-pugal-kuttuvan, aimed at heaven or *swarkam* and reached it after performing vedic sacrifices. It has an old commentary by an anonymous author, which is published by

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1. வலம்படு முரசந் துவைப்ப வாளுயர்த்
திலங்கும் பூணன் பொலங்கொடி யுழிஞையன்
.........போர்க்களத் தாடுங் கோவே.
Ib. 56. 11. 4-5 and 8.

2. மன்னர் மறைத்த தாழி
வன்னி மன்றத்து விளங்கிய காடே.
Padir. 44. ll. 22-23.

3. முழங்கு மந்திரத்
தருந்திறன் மரபிற் கடவுட் பேணியர்
Ib. 30. ll. 33-34.

4. கடவுள் வாகை. Ib. 66. ll. 15.

M M. Swaminatha Aiyer. The commentary refers to a *sinnool* by Nemi–nāthar, and the commentator, therefore, belonged to a later time.

The anthor of the Second Ten, Kannānar was an anthanar and he obtained a *Brahmathāyam* or a grant of 500 villages and a share in the revenue collection of the southern country for thirty–eight years. In this second decad will be found an account of the densely packed Aryans at the foot of the Himalayas, of the Nedum–cheral āthan as the ruler of the vast country between the Himalayas and Kumari, and of Muruka as on elephant riding. It also describes the heroism of *Akkruran* in the Bharatha war and the chera king's boundless generosity, and his victory over the Bactrian Greeks (Yavanas) and booty of diamonds from them. The king is described as the protector of the great and good *Sanrore mei–marai.* In the eighth stanza of this section come *Viraliar*, women dancers, whose locks of hair were divided into five parts and knotted.

The author of the third decad, Kothamanār, celebrated the ten sacrifices performed by Pal–Yānai–Sel–Kelu–Kuttuvan, the brother of Nedum Cheralāthan and his renunciation of the world with his wife at the close of the tenth. This decad contains an account of the conquest of the Kongu country by the Cheras, of the subjugation of Umbar Kādu, of the king's policy of taking advice from prophetic old men and rewarding them amply, of his *kāli* (Korravai) worship under the name of 'Aiyerai' and of his taking Netum–para–thāyanār as his confidante.

The fourth decad describes Kāppianar of Kappi–aṟṟu as the donee of forty lakhs of gold coins and a share of the state revenue from Kalani–Kai–Kanni–Nar–mudi–chera. The invo-

cation is to Tirumal in the first stanza and alludes to the victory of Nannan, the chieftain of Pulinadu. It praises the royal benefactions and heroism. There is a reference in Stanza 2 to counting with Kalangu or its seeds (*gudandina bonduce*). In stanza 10 the withering of the leaves of the silk cotton tree is considered an evil omen.

The fifth decad eulogises the chera king's gift of his own son and the revenue of Umbar-Kādu to Paranar. The same King built a temple for Kannaki and subdued the Aryan Kings of the north and the nine minor rival chieftains of the Chola Kingdom and also of Mohoor Pālayan. The poem alludes to the custom of making ropes of the hair of women of the hostile rulers, wherewith elephants were yoked, and to that soldiers quaffing beer and eating ginger root plucked out of the garlands worn by them of ginger and flowers. In Stanza or Section 4, the custom of burying dead bodies in big pots under *vanni* trees is touched upon. In section 2, grand feasts in honour of the departed heroes called *Kala velvi* (களவேள்வி) and war dance known as '*tunankai Kūtthu* graphically described, and reference is made to the surgical operation of stitching soldiers' wounds with long white needles.

The author of the sixth ten was the poetess Nachellayār, who was called Kakkaip–patiniar, because she pressed into her poetry the omen of the cry of the crow as an indication of the advent of guests in lyric...210 of *Kurum-thokai*. She received from the Chera nine tulas of gold and a lakh of gold pieces for making ornaments and was retained in the place ever after. The poem refers to the snake-gems abounding in the Himalaya mountain, to fasts on full-moon days (stanza 1) to the weapons of war–bows, arrows, swords, anklets and

green wreaths (stanza 7), the last two being worn by cowardly soldiers, and to dances with swords uplifted in the battle field by victors.

The seventh decad describes the hospitality of the king as well as his unbounded charity and the queen's purity, and the honeyful jack fruit of the hilly region and the many cataracts in it. The king is said to have been a past master in the rules relating to sacrifices. In stanza 2, eleven Suns are said to, have dried up the universal deluge; in section 8, the fort-walls bore the number of days fought by the besieged, even foodless.

The poet of the eighth decad, Arisil-kizhar, celebrates the conquest of Thakatoor by the king and refers to gifts of nine lakhs of gold coins and the royal cot (which was subsequently returned) bestowed on him.

The nineth decad describes the gifts to the poet Perum-Kuntrur-Kizhār, of 32,000 gold coins, ornaments and lands by the king who won victory over Ko-Perum Chola, Palayan Maran and Vicchi-ko and conquered Vanchi and held a great sacrifice. It refers to the Vindhya wood as the close preserve of *Kāli* or Kāval peyaria-kannan. The same king is said to have ruled Kongu and Puli-nad. Winter was preferred for war operations (st. 2) actuated by desire for power and authority.

Of this collection, it is said that it is a store house of obsolete words and phrases, ancient grammatical forms and endings, and inexplicable customs and manners of the Tamil Cheras, and that it represents the purity of the Tamil language; hardly a dozen Sanskrit words being found in 1880 lines.

A *Patirrup-pathu* lyric speaks of a king as that a country becomes happy in proportion to the number of noble men who lead selfless lives. Here, the poet praises the King for selfless quality, which by ethical force, reflects even on those who are prone to be selfish.

"Far and wide thy fame prevails;
As man you gather to share with men
All that sustains and gives us pleasure;
In short, you live for all the world.
We who get our humble doles,
Hoarding not, do share with all.
As the ruler, so the subjects" — Trans N. K.

PURA-NANURU

"The value of PURA-NANURU collections, especiallys, *Patirruppathu* and *Puranānūru* could hardly be exaggerated. "They portray the life of the times. They give us glimpses of political and social conditions. They describe with exactitude the religion, manners, customs, belief and superstitions of the people. They disclose a vivid picture of the esteem in which learning,. literature and art were held by our distant ancestors. They teach us a noble philosophy of life and conduct. They whisper to us sweetly and intimately of the domestic felicity of ancient times. In fact they constitute a store house of facts, bearing on ancient manners, customs and ideas that have contributed much to mould the literature of the later Tamils. To-day they serve us beacon llghts to guide modern writers in Tamil. Above all, there is genuine poetry which is of a very high order which, in spite of inevitable changes of outlook and habits thrills the very core of our being and bids us look back with pride and joy of the literary achievements of the ancient Tamils."[1]

PURA-NANURU (புறநானூறு) known also as புறப்பாட்டு and புறம் is a collection of 400 lyrics compiled by Perun-thevanār; and whose Colophons to them give utmost historical value. It is for the most part lyrics sung by the court minstrels and wandering bards, in honour of the three crowned heads – the Chera, the Chola and the Pandya and the lesser chieftains of the South. The poets number 157, and inclusive of royalties and princes they are 178. The work concerns with *Purapporul* meaning life in general and especially of war and the affairs of Kingdoms and all the activities of human

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1. A Comprehensive *History of India* - II, p. 683.

society not comprised by *Aham* or pure love. There is an old commentary for the first 266 only, and fifteen of the collection bear no author's names.

This anthology illustrates also the life of the Tamil bards with a high sense of self-respect though poverty stricken. They were faithful and fearless advisors and confidants of Kings, they averted war and ruin to the rulers by telling plain truths. They were broad-minded, generous, firm and impartial, perfectly honest and sincere, even in their extreme distress.

By the time that these poems were composed, Aryan vedic practices had already taken a strong hold on the lives of the people. We read of orthodox brahmins doing their prayers and worshipping their own personal gods. They spent many long years as brahmachāris in the study of the four Vedas and their six angas. They pursued their six-fold avocations and meticulously observed their daily rites. They led righteous lives and were held out as examples for men to follow. Even in war, kine and brahmins, women and children were requested to seek places of shelter before the belligerents began discharging their missiles. We also see how the tenets of the Vedic religion and philosophy are voiced forth in this classic.

Mūlam Kizhar calls the Vedas by the terms *'muthunool,* (ancient work) and tells us that they have their source in Lord Siva, that they are of four kinds and have six angas (166 : 1-4). Nettimaiyar elaborately describes the sacrifices ordained by the four Vedas performed by 'Pal-Yāgasālai-Mudhukudumi-p-peru-Vazhuthi', a Pandyan king (15:17 21). Karum Kulal Ādhanār records the performance of 'garuda-cayana' by the Chola king Karikal-Peruvalatthan (224: 7-9).

Muranjiyur Mudinagarayar asserts in the second stanza that Vedamarga will never perish, like the natural sweetness of milk and the light of day.

புறநானூற்றின் கடவுள் வாழ்த்து

கண்ணி கார் நறுங் கொன்றை; காமர்
வண்ண மார்பின் தாரும் கொன்றை!
ஊர்தி வால் வெள் ஏறே; சிறந்த
சீர் கெழு கொடியும் அவ் ஏறு என்ப;
கறை மிடறு அணியலும் அணிந்தன்று; அக் கறை
மறை நவில் அந்தணர் நுவலவும் படுமே;
பெண் உரு ஒரு திறன் ஆகின்று, அவ் உருத்
தன்னுள் அடக்கிக் கரக்கினும் கரக்கும்;
பிறைநுதல் வண்ணம் ஆகின்று; அப்பிறை
பதினெண் கணனும் ஏத்தவும் படுமே—
எல்லா உயிர்க்கும் ஏமம் ஆகிய,
நீர் அறவு அறியாக் கரகத்து,
தாழ்சடைப் பொலிந்த, அருந் தவத்தோற்கே.

—பாரதம் பாடிய பெருந்தேவனார் பாடியது.

INVOCATION.

By Perum thevanar, who sang the Bharatham.

"His flower-wreath is the *Konrai* blooming in the cloudy time;
And on his shapely breast the *Konrai* as a chaplet hangs;
He rides upon a milk-white bull; his glorious banner bears
The image of that self same bull; a throat with poison stained
Is his adornment rare, by sages praised mystic word
Who know; his bride's fair form, the half of his, within himself
He holds and hides at will; the crescent moon his brow adorns;
That crescent every order of created beings lands;
Upon his flowing locks the *chalice* rests from which glow down
Exhaustless streams sustaining every soul. To him, the saint
Of glorious penance rare, the *Jadai* crowned, be praised!

– trans. G. U. Pope.

Note: The chalice is Ganga of *Tiruvāsdkam* XX திருத்த சாங்கம். S. D. XII p. 4.

The following Agaval is by a minstrel, known as kanyan of the flowery hill, who was a court poet and friend of Ko-Perum C'olan of Uraiyur.

"யாதும் ஊரே; யாவரும் கேளிர்;
தீதும் நன்றும் பிறர் தர வாரா;
நோதலும் தணிதலும் அவற்றோரன்ன;
சாதலும் புதுவது அன்றே; வாழ்தல்
இனிது என மகிழ்ந்தன்றும் இலமே; முனிவின்
இன்னாது என்றலும் இலமே; 'மின்னொடு
வானம் தண் துளி தலைஇ, ஆனாது
கல் பொருது இரங்கும் மல்லல் பேர் யாற்று
நீர் வழிப்படூஉம்' என்பது திறவோர்
காட்சியின் தெளிந்தனம் ஆகலின், மாட்சியின்
பெரியோரை வியத்தலும் இலமே!
சிறியோரை இகழ்தல் அதனினும் இலமே! — *192.*

—கணியன் பூங்குன்றன் பாட்டு.

THE SAGES

To us all towns are one, all men our kin,
Life's good comes not from others' gift, nor ill
Man's pains and pains' relief are from within.
Death's no new thing; nor do our bosoms thrill
When joyous life seems like a luscious draught.
When grieved, we patient suffer; for, we deem
This much-praised life of ours a fragile raft
Borne down the waters of some mountain stream
That o'er huge boulders roaring seeks the plain.
Tho' storms with lightnings' flash from darken'd skies
Descent, the raft goes on as fates ordain.
Thus have we seen in vision of the wise!
We marvel not at greatness of the great;
Still less despise we men of low estate.

Trans: G.U. Pope.[2] Comp. Kural, 397; Palamoli, 116.

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2. This was sent by Dr. Pope as a New Year's Greeting to all his friends in India, January 1906.

NOBLE UNSELFISH MEN – பண்புடையார்

[“These lines are a translation of No. 182 in the ancient Tamil Anothology called PURA-NANURU. They are said to have been composed by a Pandiyan King of Madura, whose title is ILAM-PERU-VAZHUTHI. Of this young prince no other trace is to be found, except a tradition that he was drowned in the sea. To us it will seem that there is but One, Who,—in all its fulness,—and beyond,—was what these noble lines depict. The poem in Tamil is exceedingly beautiful, and the translation represents it as nearly as I found it possible to “render it.]”[1]

This world abides unmov'd, while changeful ages roll,
Since in it men abide of pure unselfish soul.
Through round their path immortal fruits of haven strown,
These by any sweetness tempted, feast not alone.
No hate their bosoms cherish,—strong in self-control.
Promptly e'en life itself they yield for Glory's meed;
Not all the world to gain, do they one shameful deed.
They slumber not supine, but share their fellow' fears,
Where others weep, their eyes shed sympathetic tears.
They strive for other's weal, unmindful of their own.
Since in this changeful world such noble men are known,
This world abides unmov'd, through all the changing years!

“உண்டா லம்மவிவ் வுலகம்—இந்திரர்
அமிழ்த மியைவ தாயினு மினிதெனத்
தமியருண்டலு மிலரே; முனிவலர்
துஞ்சலு மிலர்; பிற ரஞ்சுவ தஞ்சிப்
புகழெனி னுயிருங் கொடுக்குவர் பழியெனின்
உலகுடன் பெறினுங் கொள்ளலர்; அயர்விலர்.—
அன்னமாட்சி அனையராகித்
தமக்கென முயலா நோன்றாட்
பிறர்க்கென முயலுநர் உண்மை யானே! 182

Dr. Pope's Greeting for 1907 – S.D. vii 1907, p. 304.

Compare *Kural* 996 (and 571.)

பண்புடையார் பட்டுண் டுலகம்; அதுவின்றேன்
மண்புக்கு மாய்வது மன்.

The world abides, since worthy men sustain!
Were this not so, 'twould fall to dust again.

"To all my friends – A Happy New Year! நீடூழிவாழியர்
— *G. U. Pope. Oxford. Jan. 1, 1907.*

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The following is by *Idaikkādanār* (- he of the herds man's forest land'):-

"ஆனு ஈகை, அடு போர், அண்ணல்! நின்
யானையும் மலையின் தோன்றும்; பெரும! நின்
தானையும் கடல் என முழங்கும்; கூர் நுனை
வேலும் மின்னின் விளங்கும்; உலகத்து
அரைசு தலை பனிக்கும் ஆற்றலை ஆதலின்
புரை தீர்ந்தன்று; அது புதுவதோ அன்றே;
தண் புனற் பூசல் அல்லது, நொந்து,
'களை க' வாழி, வளவ!' என்று, நின்
முனை தரு பூசல் கனவினும் அறியாது,
புலி புறங்காக்கும் குருளை போல,
மெலிவு இல் செங்கோல் நீ புறங்காப்ப,
பெரு விறல் யாணர்த்து ஆகி, அரிநர்
கீழ் மடைக் கொண்ட வாளையும், உழவர்
படை மிளிர்ந்திட்ட யாமையும், அறைநர்
கரும்பில் கொண்ட தேனும், பெருந் துறை
நீர் தரு மகளிர் குற்ற குவளையும்,
வன் புலக் கேளிர்க்கு வரு விருந்து அயரும்
மென் புல வைப்பின் நல் நாட்டுப் பொருந!
மலையின் இழிந்து, மாக் கடல் நோக்கி,
நிலவரை இழிதரும் பல் யாறு போல,
புலவர் எல்லாம் நின் நோக்கினரே;
நீயே மருந்து இல் கணிச்சி வருந்த வட்டித்துக்
கூற்றுவெகுண்டன்ன முன்பொடு
மாற்று இரு வேந்தர் மண் நோக்கினையே"
சோழன் குளமுற்றுத்துத் துஞ்சிய கிள்ளி வளவனை புறம் 42

—இடைக்காடனுர் பாடியது.

THE WARRIOR KING

Insatiate giver ! Lord of murderous war !
Thine elephant looms like a lofty hill ;
Thy warring hosts roar like the billowy sea ;
Thy pointed spear gleams like the lightning's sheen;
Thus art thou cause of trembling to earth's kings,
No blame to thee, 'tis thine ancestral way !
As tiger guards its whelps thou guardest us,
Safe 'neath thy sceptre just, thou Lord of festive land
Whose homesteads flourish mid the genial soil,
The reapers from the border-sluices draw rare fish;
The ploughmen turtles in the furrows find ;
The cutters of the cane rich honey bring;
The maidens at the fountains lilies cull;
To feast their kinsfolk from less favour'd fields
Like many rivers rushing from the hill
From far converging towards the mightly deep
The tuneful bards all turn their eyes to thee.
Thou smit'st with axe whose blows no healing know,
Thine eyes regard the lands of hostile kings
With wrath, as though death's self were raging there!

* * * * * *

A chieftain called Malayamān (probably the same that goes by the name of Kāri- (see 121, etc.) fell under Killivalavan's displeasure, and in some way the little sons of the vassal fell into his hands. These he ordered to be killed by having their heads crushed by an elephant to whose tread they were to be exposed, - a cruel, but not uncommon punishment in South India in those days.[1] The poet kovur kilar saved them by his intercession (46), nor was this his only successful advocacy, (See 45, 47).

"Thou art of the royal line of him who saved the dove from affliction and many others.

1. The victim was buried in the earth, the head only protruding and an elephant driven over the spot.

These are children of the race that protcets the learned from want, who share their food with the hungry and under whose foestering care men lead happy lives.

See these little innocents, how first they stood fearing the sight of thine elephants; then, forgetting that, were daunted by the aspect of thy hall; and now stand trembling with troubles ever new!

Hear me, and then follow the promptings of thine own desire! They were released.

* * * * * *

To give a specimen of the class of lyrics called *Ārruppadai,* or introduction of a suppliant to a generous patron, the bard is supposed to meet the mendicant in the vicinity of the palace, and encourage him to press on to the patron,

Kindly Sympathy.

கையது. கடன் நிறை யாழே; மெய்யது,
புரவலர் இன்மையின் பசியே; அரையது.
வேற்று இழை நுழைந்த வேர் நனை சிதா அர்
ஓம்பி உடுத்த உயவற் பாண!
பூட்கை இல்லோன் யாக்கை போலப்
பெரும் புல்லென்ற இரும் பேர் ஒக்கலை;
வையகம் முழுதுடன் வளைஇ, பையென
என்னை வினவுதி ஆயின், மன்னர்
அடு களிறு உயவும் கொடி கொள் பாசறை
குருதிப் பரப்பின் கோட்டுமா தொலைச்சி,
புலாக் களம் செய்த கலாஅத் தானையன்
பிறங்கு நிலை மாடத்து உறந்தையோனே;
பொருநர்க்கு ஒக்கிய வேலன். ஒரு நிலைப்
பகைப் புலம் படர்தலும் உரியன்; தகைத் தார்
ஒள் எரி புரையும் உரு கெழு பசும்பூண்
கிள்ளி வளவற் படர்குவை ஆயின்,
நெடுங் கடை நிற்றலும் இலையே; கடும் பகல்
தேர் வீசு இருக்கை ஆர நோக்கி,
நீ அவற் கண்ட பின்றை, பூவின்
ஆடு வண்டு இமிராத் தாமரை
சூடாயாதல் அதனினும் இலையே'' புறம் 69

—சோழன் குள முற்றத்துத்துஞ்சிய
கிள்ளி வளவனை ஆலத்தூர் கிழார் பாடியது.

"In thine hand is the faultless lute; thy body is hunger's prey, for there were none to aid! Around thy waist thou wrappest a cloth patched and darned, and moist with sweat, thou needy minstrel! Around the world with thy want-wasted company hast thou been and now enquirest of me.

Killi-valavan is he whose host slays on the reeking bloody plain where high banners wave, the tusked elephant–he who is lord of Uranthai whose spear is up-lifted mid the warriors, strenuous invader of foeman's land, wearer of hero's wreath, and adorned with fire-flashing gems of various hues and ornaments of ruddy gold! Go to his presence! Thou wilt suffer no waiting before the gate. And when thou him see'st face to face, who in open day[1]. gives chariots gold to those that ask, still less shalt thou lack the lotus wreath around which no beetles swarm.

* * * * * *

ODE TO A KING

"மண் திணிந்த நிலனும்,
நிலன் ஏந்திய விசும்பும்,
விசும்பு தைவரு வளியும்,
வளித் தலைஇய தீயும்,
தீ முரணிய நீரும், என்றாங்கு
ஐம் பெரும் பூதத்து இயற்கை போல-
போற்றார்ப் பொறுத்தலும், சூழ்ச்சியது அகலமும்,
வலியும், தெறலும்' அளியும், உடையோய்!
நின் கடற் பிறந்த ஞாயிறு பெயர்த்தும் நின்
வெண்தலைப் புணரிக் குட கடற் குளிக்கும்,
யாணர் வைப்பின், நல் நாட்டுப் பொருந.
வான வரம்பனை! நீயோ, பெரும!
அலங்கு உளைப் புரவி ஐவரொடு சினைஇ
நிலம் தலைக்கொண்ட பொலம் பூந் தும்பை
ஈர்-ஐம்பதின்மரும் பொருது, களத்து ஒழிய
பெருஞ் சோற்று மிகு பதம் வரையாது கொடுத்தோய்.
பாஅல் புளிப்பினும், பகல் இருளிலும்,
நாஅல் வேத நெறி திரியினும்,
திரியாச் சுற்றமொடு முழுது சேண் விளங்கி,
நடுக்கின்றி நிலியரோ அத்தை—அடுக்கத்து,
சிறு தலை நவ்விப் பெருங் கண் மாப் பிணை,

அந்தி அந்தணர் அருங்கடன் இறுக்கும்
முத்தீ விளக்கின், துஞ்சும்
பொற்கோட்டு இமயமும், பொதியமும், போன்றே!"—2.

சேரமான் பெருஞ் சோற்று உதியஞ் சேரலாதனை முரஞ்சியூர்
முடிநாகராயர் பாடியது.

" O thou of like nature to the five great elements,
Sand-compact earth, earth o'er spreading ether,
Ether-softly-rubbing air, air-thriving fire,
Fire-coping water, – of long suffering, wide judgement,
Might, destruction and mercy unto thy foes!
Warrior King of the good land of wealth ever new,
In whose western sea of the white headed ocean,
The sun born in thy sea laves!
Sky-bounded Lord! Majestic one!
Who. – when, in wrath against the five heroes
Of the horses of tossing mane, the ten times ten
Battled, lusting after their land
And crowned with golden *Tumbai* flower,–
Didst without measure give savoury food
To either host till the ending of the war !
With ministers around thee who, – though milk
Should sour, though the sun darken, though the way
Of the Four Vedas change, – change not,
May'st thou for all time shine steadfast,
Like unto Mount Potiya and golden–peaked
Imaya on whose heights large–eyed does
With wee – headed fawns slumber at even
By the light of the triple fire
Wherewith sages celebrate arduous rites![1]"

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1. " The poet blesses him and wishes him a continuance for all time of his power and glory, of his noble character unchanged, though Nature herself should change, and firm as

In him, according to the poet, were united the qualities of the five elements. In dealing with his foes, he was long-suffering as the earth. When compelled to action by their misdeeds, he was of judgment wide and comprehensive as the ether, powerful as the wind to chastise, destructive as fire, but quick to forgive and cooling and gracious as water. Such being his character to his enemies, what he was to his loyal subjects is left to be inferred. His empire was so great that the Sun rose and set in his seas, which yielded him wealth ever new from their depths as well as from the ships, that visited the ports. Possessed of boundless resources, he was able, during the eighteen days' battle of Kurukshetra (near Delhi) described in the epic of the Mahabharatha, between the Pandava and Kaurava princes for the throne of India, to undertake and carryout successfully the feeding of the vast forces on either side, and thus earned the title of the Great-Rice-Giver (Perun-chorru-Uthian). A beautiful Tamil Ode addressed by Mudinākarāyar of Muranchioor to Cheramān Perunchorru Utiyancheralāthan.

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the mighty Himalayas and the Potiya mountains. The allusion is not merely to their physical grandeur and stability but to their spiritual greatness as the abode of sages whose ideals were, amid all his worldly pomp and power, the ideals of the king".

— Sir P. Arunachalam in *The Siddhanta Deepika* 1898.

The state of Society as given in a *Puram* Lyric is of interest::—

Piciranthaiyār was once asked why, though old, he was not grey or decripit; his reply is characteristic of the life they lived.

'யாண்டு பல ஆக, நரை இல ஆகுதல்
யாங்கு ஆகியர்?' என வினவுதிர் ஆயின்,
மாண்ட என் மனைவியொடு, மக்களும் நிரம்பினர்;
யான் கண்டனையர் என் இளையரும்; வேந்தனும்
அல்லவை செய்யான், காக்கும்: அதன்தலை
"ஆன்று அவிந்து அடங்கிய கொள்கைச்"
சான்றோர் பலர், யான் வாழும் ஊரே." Puram191

கோப்பெருஞ் சோழன் வடக்கிருந்தானுழைச் சென்ற பிசிராந்தையாரை, 'கேட்கும் காலம் பலவாலோ? நரை நுமக்கு இல்லையாலோ? என்ற சான்றோர்க்கு அவர் சொற்றது.

"My years are many, yet my locks not grey;
You ask the reason why, tis simply this;
My wife's most excellent, and children too;
My servants move obedient to my will;
My King does me no evil, aye protects;
As tiger guards its whelps thou guardest us,
Safe, neath thy secptre just, thou Lord of festive land;
To Crown the whole, around me dwell
Good men and true, of chastened souls with knowledge filled.
— Trans. - Dr. G. U. Pope.

THE HEROIC MOTHER

"நரம்பு எழுந்து உலறிய நிரம்பா மென் தோள்,
முளரி மருங்கின், முதியோள் சிறுவன்
படை அழிந்து, மாறினன், என்று பலர் கூற,
மண்டு அமர்க்கு உடைந்தனன் ஆயின், உண்ட என்
முலை அறுத்திடுவென், யான், எனச் சினைஇ,
கொண்ட வாளொடு படு பிணம் பெயரா,
செங்களம் துழவுவோள், சிதைந்து வேறு ஆகிய
படு மகன் கிடக்கை காணூஉ,
ஈன்ற ஞான்றினும் பெரிது உவந்தனளே!" புறம் 278.

காக்கைபாடினியார் நச்செள்ளையார் பாடியது.

She was very old, her veins stood out and the bones protruded. She heard many people give out that her son had turned from the battle field and fled. She vowed that it be true that her

son was afraid of battle, she would cut off the breast that suckled him. With fury in her face and sword in hand, she turned over the dead bodies in the red field and searched and she came across the dead body of her son cut in two. At sight of her dead son, she rejoiced more than on the day she gave him birth to. — J.M.N. - SD. vii p. 245

" The heroic pleasure which she felt at the moment was greater than which she experienced at the time of her delivery of the son. Compare Tiruvalluvar's noble distich which might have been borrowed from this lyric!

" ஈன்ற பொழுதிற் பெரிதுவக்கும் தன் மகனைச்
சான்றோனெனக் கேட்ட தாய் "

" It is indeed a great pleasure to note that the Tamil race produced noble mothers who cared so much for the preservation of the character of their sons — S.A.T. - SD. IV. p. 250.

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"ஈன்று புறந்தருதல் என் தலைக் கடனே;
சான்றோன் ஆக்குதல் தந்தைக்குக் கடனே;
வேல் வடித்துக் கொடுத்தல் கொல்லற் கடனே;
தண்ணடை நல்கல் வேந்தற்குக் கடனே,
ஒளிறு வாள் அருஞ சமம் முருக்கி,
களிறு எறிந்து பெயர்தல் காளைக்குக் கடனே." — புறம் 312

And here is another by Ponmutiyār - a poetess of the warring clan to declare that it is her duty to rear a strong young one, the duty of the father to make him noble, that of the iron-smith to make his war-worthy spears, that of the king to make him a worthy citizen, and his own to wield the sword against a frightful elephant and fell him in battle:

Vide Infra pp 98-99. for Verses on the Heroic mothers!

*THE TEN TAMIL IDYLLS

OR

"PATTU-P-PĀTTU"

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cf. "Five Tamil Idylls" being studies and Translations — published in 1947 by J. M. SOMASUNDARAM, B.A., B.L., author of "The Great Temple at Tanjore", "Palani - The Sacred Hill of Muruga", "Cholar Koyir-Panigal", "Tanjai-Tiruk-koyilgal" "A Plan for Tiruchendur", etc., formerly Executive Officer, Hindu Religious and Charitable Endowments in Madras State.

PATTU-P-PĀTTU

PATTU-P-PATTU or the Ten Tamil Idylls are greater elaborations, by poets, of the glories of the kings and chieftains than what are found in the Ettu-t-tokai collections. Five of them are "poems of a guide" – *arrup-patai* kind. where a minstrel having recieved largesses at the hands of his patron, meets another on the way in utter need and dire poverty and directs him to the self-same patron. The path to the patron's very palace gates is described in all its graphical and natura- settings, how he is welcomed, of the royal feast that he partakes and of the presents that he is awarded and of their partl ing. These descriptions āre picturesque, and as such is a long processed poem – one of them *malaipatukatām* – கூத்தர் ஆற்றுப்படை – is of 582 lines. The poem as such is also of a dramatic setting and realistic; and further to crown it all the suppliant brings out his seven stringed harp to give his best in *Sirupanaṟṟu-p-patai*; the fourteen stringed harp in *Perumpānāṟṟu-p-patai* and the dancers – கூத்தர் danced in *Malaipatukatām*., And the first idyll – *Tirumurukaṟṟuppatai,* coming as it does to crown the collection as the invocatory poem for all the ten, it guides all human-kind to the divinity – in the youthful Muruka, whose vision and grace the whole world abound.

Of the other five poems, four are of the *akam* kind,: *kurinji*: of the poetry of pre-marital love by Kapilar who bespeaks the message of love in Tamil poetry. "its righteous aspect, its ideal of self-sacrifice and joint service, to humanity the beauty of Nature inspiring this love, the varying and conflicting feelings of joy, anxiety, despair and happy resolve, all

taking the form of one harmonious life, all described in the poem; *Mullai*, the poetry of idllyic love, the encampment in the pastoral land and the happy return of the hero to the heroine commingled into a harmonious life of love; in *Pālai* the song of separation in love, as in *Netunalvātai* where the queen is thinking of the pitched battle when the king goes about the battle – field at dead of night, lovingly ministering to the suffering horses in saddle and the men of his army. *Pattinappālai* brings out the unifying aspect, the life of love in separation. It is a tradition with the poets of the sangam age to compare the heroism to the culture and the artistic perfection of every well known city; and having this in mind the hero in this poem implicitly compares and contrasts the city to his lady love and finally makes his decision and tells his mind. "(even if I get this beautiful city, I shall not depart from her (11. 218–220)". The city of Karikāla is thus weighed and found wanting and dismissed in two lines. He weighs again the bliss of her soft embrace and its inspiration of the culture of love as against the inspiration of the sceptre, again to declare that the latter to nothing in comparison with that bliss of love–

"தெவ்வர்க்கு ஓக்கிய
வேலினும் வெய்ய, கானம்: அவன்
கோலினும் தண்ணிய; தட மென் தோளே"
— பட்டினப்பாலை ll 299–301

In *Madurai–k–Kānchi* however, we see the life of the city, not in relation to the Akam poetry, but with reference to the conception of moderation, in this world of evanescent pleasure and glory.

IDYLL ONE:

Tiru-Murukārruppatai[1]

of Nakkirar*

Tirumurukāṟṟu-p-patai[2] is an Idyll of the *Pattu-p-pāttu* collection and it is said to have been composed when Nakkirar was confined in a cave by a demon, who had already collected 999 men to make a huge sacrifice of, and God Muruka appeared and killed the demon, and saved Nakkirar and the others, and it is believed even now, with great reason, that the reciting of this idyll has the same saving power.

This Idyll is one of the *Āṟṟuppatai* in this collection, and its structure is this: One, who had already received the grace of God, meets another who has the same intent, and shows him the way to salvation. Other persons may also be subjects of the Āṟṟuppatai, such as poets, swordsmen, actors,

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1. Translated with Notes by J.M. Nallaswami Pillai, See-*The Light of Truth or Siddhanta Dipika and Agamic Review* 1912 XII p. 407, 522: 1913, XIII. p. 14.

2. The author Nakkirar lived about the 1st Century and was a member of the third Academy which had its seat in the third Pandyan Capital, Madnrai–Ptolemy's "royal Modoura Pondion" and still an important religious, literary and commercial centre.

* " அஞ்சு முகந் தோன்றி லாறு முகந் தோன்றும்
வெஞ்சமரி லஞ்சலென வேலெருன்று – நெஞ்சி
லொருகா னினைக்கி லிருகாலுந் தோன்றும்
முருகாவென் றோதுவார் முன் ".

" In the face of fear, His face of comfort shows. In the fierce battle–field with 'Fear not' His lauce shows. Think of Him once, twice He shows, to those who, chant Muruka " – P. A.

ஆறுபடை வீடுகள்

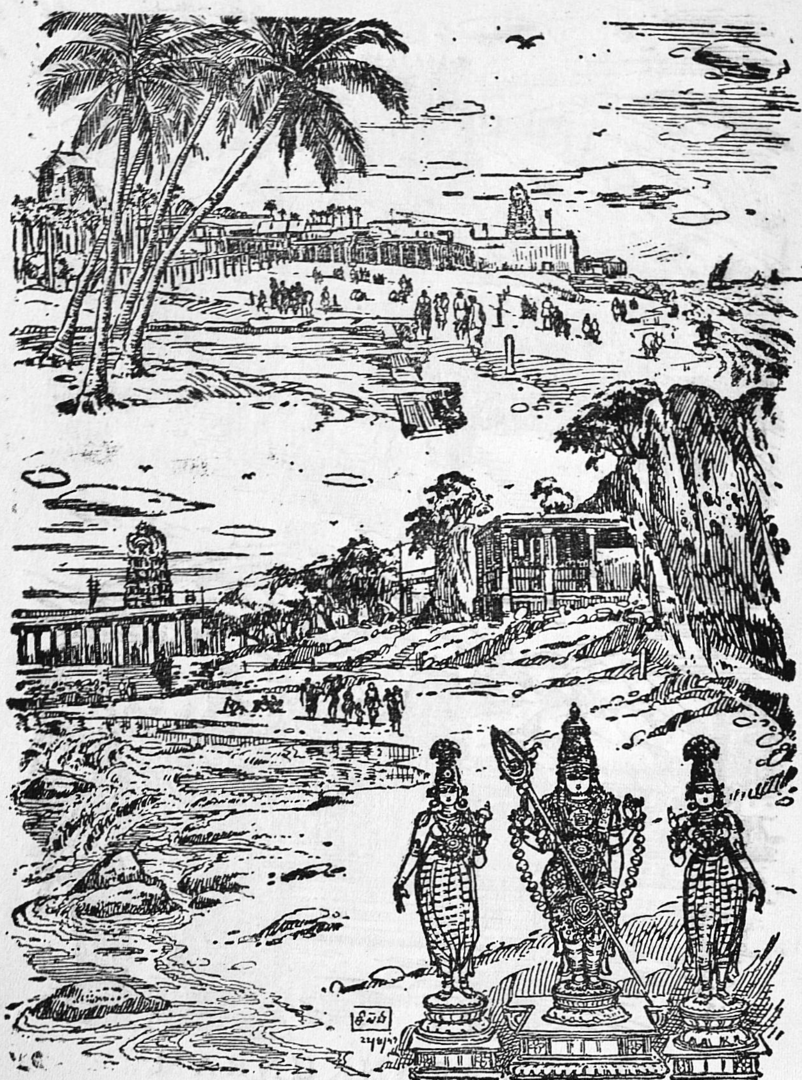
THE SIX HOLY RESORTS OF MURUKĀ *



TIRUPPARANKUNRAM

(A Holy Hill three Miles from Madurai.)

* Valued acknowledgments :
SHRI S. S. VASAN ;
"*Ananta Vikatan*"
Annual 1949.



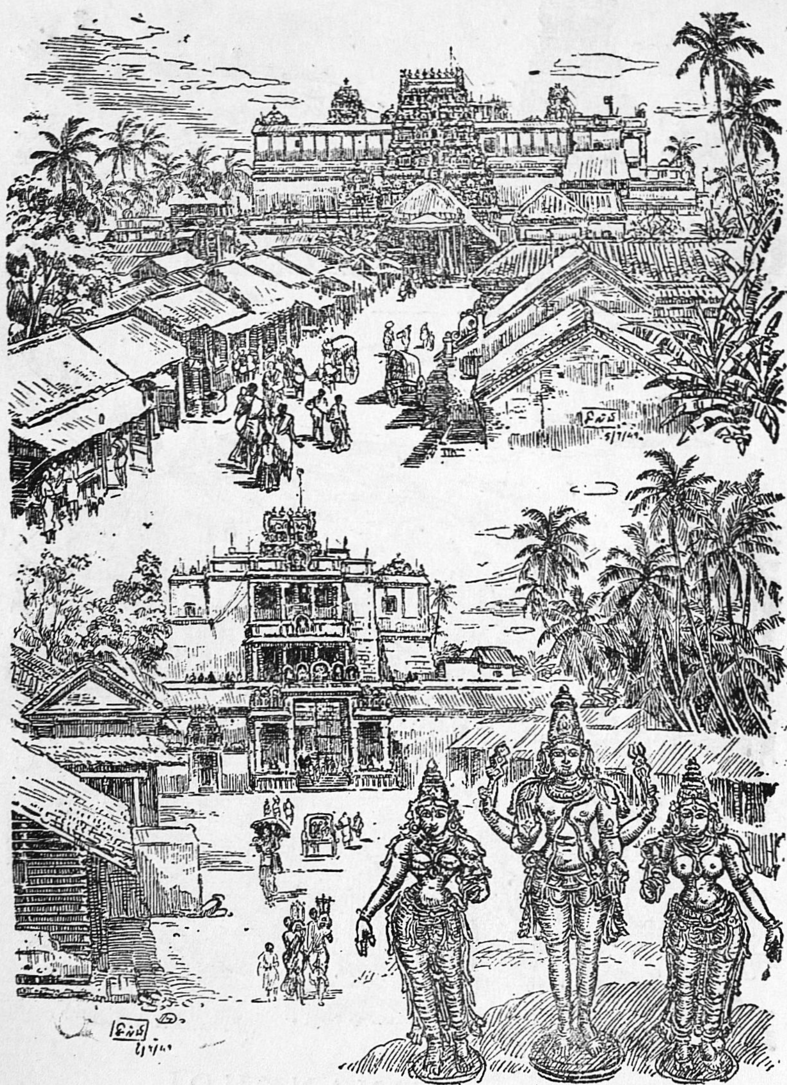
TIRUCHEERALAIVĀI

—the Sea-Shore Temple at Tiruchendur—A PRIMEVAL CENTRE.



TIRU-ĀVINANKUDI

—An ancient Temple of MURUKA — at the ADIVĀRAM—PALNI.



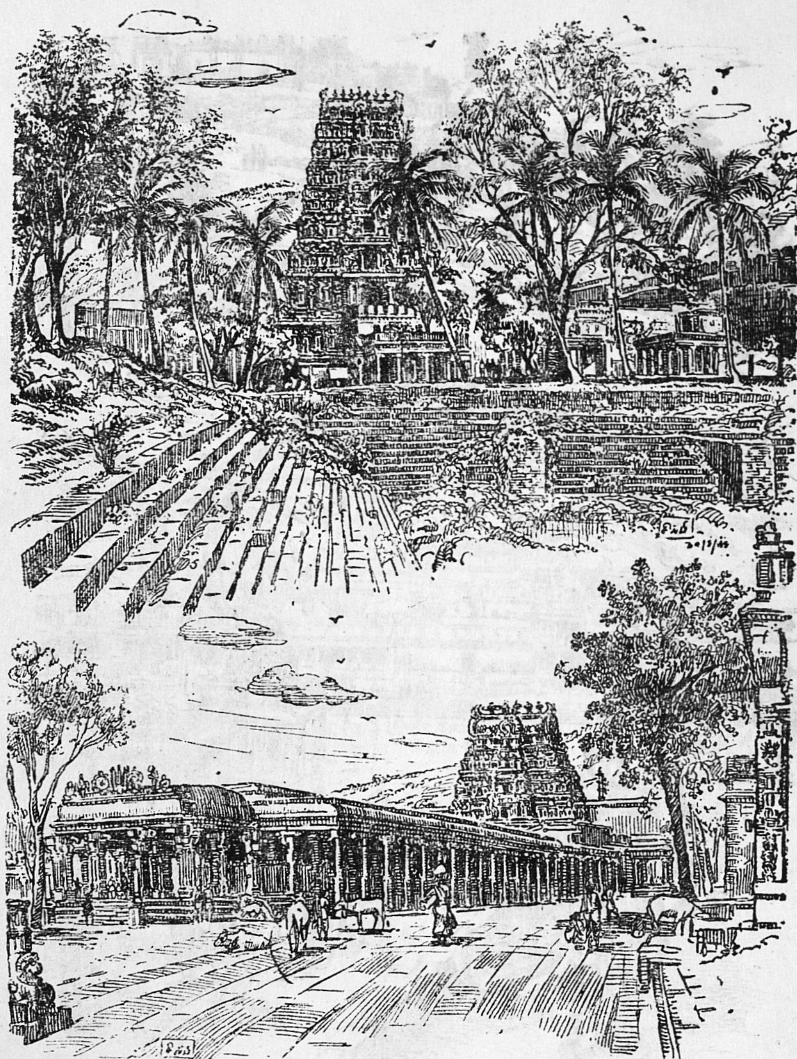
TIRU-ERAKAM

—An ancient temple four miles from Kumbakonam



KUNRUTHORĀDAL

(To represent all Hill Shrines of Muruka every-where)



PAZHAMUTIRSOLAI — AZHAGARKOIL

(A Hill Temple of Classical Times 13 miles from Madurai.)

songsters & c., and one of them who had received presents from his patron, meets another of his class and describes to him the praises of his king and patron, and asks him to go to him. The preseni idyll is of the first kind. One who had received the grace of God Muruka **meets another, and tells him if he wished for salvation, to go to Tirupparankunram, Tiruchchendur, Tiruvāvinankudi – (Palani), Tiruverakam, Kunruthorādal, Pazha-muthir-solai – (Alagar-Kovil), and worship Him and receive His grace. Though good deal of space is devoted to the description of God Muruka and his praise, even in these descriptions, we have pen-pictures of Nature in all her glory, of the sea and sky, hills and forests, the Sun and the Moon, of trees and flowers and of the song of birds. We cannot see God with our eyes, and we cannot hear Him with our ears, and sense Him with our senses, and yet the True Seer sees Him in every phase of Nature's Beauty and hears Him in every rustle of the leaves, and senses His joy in every breath of the wind. I will indicate in my foot-notes such of these beauties as strike the eye in this famous Hymn of Nakkīrar.

**"Muruka as he is known by the pure Tamil name Murukan " the tender child" is represented in legend, statuary and painting as a beautiful child or youth. The priests worship him with elaborate rites and ceremonies, the rustic with meal and blood offering, aborginal Vedda invokes him also with dances in the primitive manner of the woods. The philosopher meditates on him in silence adoring him as the Supreme God, Subramanya-the all pervadiug spirit of the Universe, the Essence from which all things are evolved, by which they are sustained and into which they are involved-who in gracious pity for humanity takes forms sometimes as the youthful God of wisdom, God also of War when wicked Titans (asures) have to be destroyed, sometimes as the holy child Muruka, type of perennial tender beouty always and everywhere at the service of his devotees' – *Studies and Translations* – P. A.

TIRUMURUKARRU-P-PATAI

1. TIRU-P-PARAM-KUNRAM

The Censort of that chaste heavenly Bride with shining forehead,

Whose Light blinds and spreads far, like that of the Sun as it rises above the sea, delighting the world, and travelling round Mount Meru,

Whose Foot gives shelter to his *bhaktas* and sunders their ignorance;

Whose thunder-like hand shatters the hostile hosts,[2]

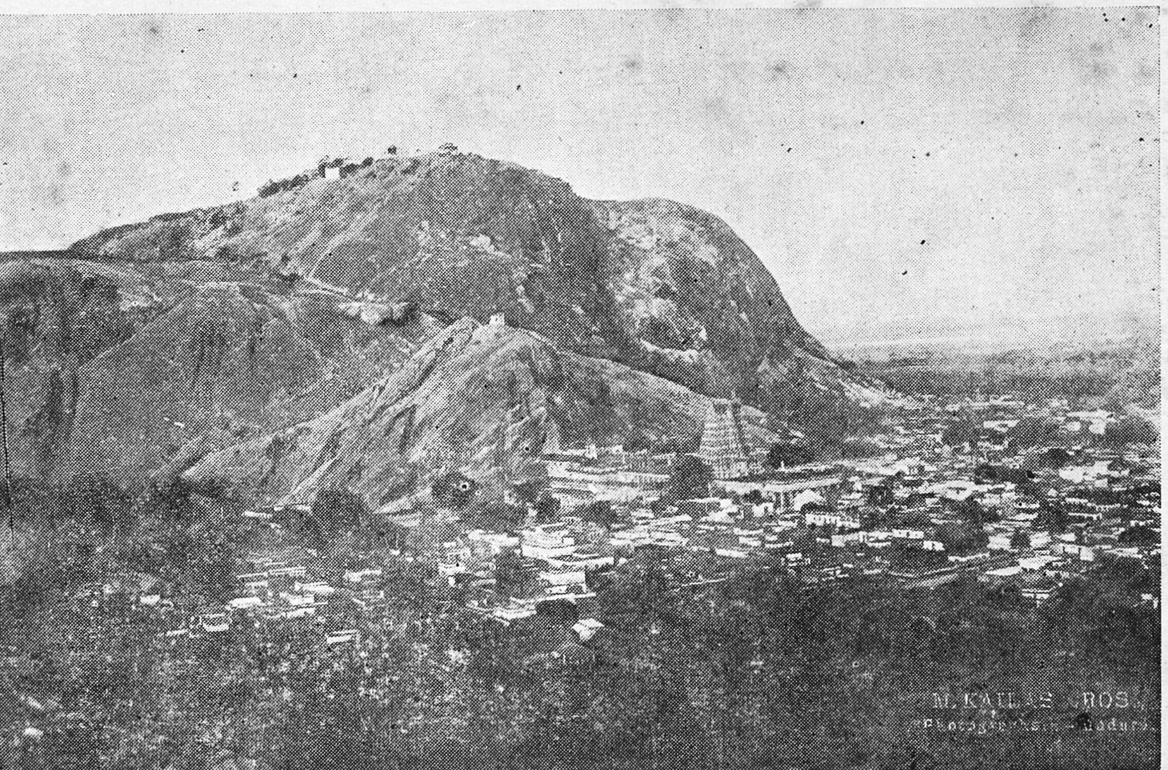
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1. A hill about 5 miles south-west of Madurai, one of the six seats of God Subrahmanya or Muruka. (*Vide* my article in '*The Hindu Illustrated Weekly*' dated 15—11—1931, Ed.)

2. The first picture presented is that of the Sun in all his majesty rising above the gently rippling bluish green waves of the sea, dispelling the deep darkness of the night, adored by millions in all part of the world and inducing the world's activity and bringing light and pleasure to all. God as the Sun and Light is the most universal figure adopted in all religions; and the famous verse in *Svetasvatara Upanishad* echoes this thought:

"I see the Great Purusha sun-like beyond the darkness. A man who knows him truly passes over death; there is no other path to go" (III, 8).

The commentator points out that the simile is doubly appropriate as applied to God Subrahmanya, as he comes riding in the *akas* on his beautiful peacock after conquering the hostile hosts of *Asuras*, (man's evil desires) and showering His Grace on the adoring *Bhaktas*. In form, the bluish green peacock corresponds to the Sea and God Muruka whose form is red corresponds to the blood-red sun. The action of the Sun



M. KAILAS] TIRŪP–PARAN–KUNRAM – The Hill of the Lord Muruga.

He whose chest is adorned with the garland made of flowers of red *kadamba* trees, growing thick and darkening

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in dispelling the darkness and bringing light corresponds to God's action in removing our *maya* veils and giving us grace. The word translated as 'blinds', is not exactly so in the original. The sun's splendour is so great that as we look up we have to shut our eyes We cannot see God objectively but we can feel His presence and Grace. Hence we cannot know Him and yet we can know him.

The Sun that gives life to everything and spreads its light far beyond is brought out by another text of *Svetasvatara*: "The Purusha is the Mahesvara; He is the mover of existence He possesses the purest power of reaching every thing. He is Light, He is undecaying." (III, 12).

While the peacock dances, from time to time, there is a rustling of the feathers of the whole body, and the dancing and rustling is happily compared to the dancing and rippling waves of the sea. God Muruka is first described as the consort of Deivayānai to bring out His function as creator and protector. The peacock also symbolises *avidya* or *anava* which is put down by God's Grace. The Muyalaka under God Siva's foot and Mahishasura under Devi's foot reproduce the same symbolism.

The *Skanda Purana* devoted to the glorification of the Sun-God, Kumaraswami "God Subrahmanya" is the weightiest of Puranas, and its ancient character was only brought out by the discovery of its manuscript in birch-bark recently by Dr. Bendal which are as old as the fourth century A. D. The study of this God is noticed in most of the *Puranas*, in the *Mahabharata* and *Ramayana*. and has been immortalised in the famous work of Kalidasa, *Kumarasambhava*. The Tamil version of the Purana is also the oldest of the existing Puranas, and its date is said to be as far back as the tenth century A. D. Whether God Subrahmanya was an Aryan conception or a South India conception or whether the two had become blended, we will consider later on.

the glades of the forest, which receives from the bright sky, the first showers of the clouds rising above the sea.[1]

He whose crown is adorned with the bright flowers of red Kānthal tree growing on the hill-sides thick with trees difficult to be climbed by monkeys, in *shoals* where roam the forest nymphs dancing with tinkling bells on their feet, and shouting 'Hail, Hail' to the victorious Cock-Banner of God Muruka.[2]

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1. The next picture presented is that of the moisture-laden cloud as it rises from the sea, and travels over and pours its refieshing showers over the valleys wtth the most luxuriant tropical vegetation. It is a beauty indeed, as one gets up the Hills in the early spring, to see the *kānals* bursting into leaves and buds and flowers of all shapes. The tallest trees fill the valleys and they are literally dark as the poet has described. One has only to bear in mind the Parambuk-Kānal and other kanals lower down the valley of the Pāmbar river issuing from Kodai-kanal.

The garland is described here as God is Bhogi as described above, though at the same time He is the Yogi of Yogis. The poet has in mind in beginning these descriptions of the Sun and clouds what is considered *mangala vazhtthu* in beginning a poem.

The author of *Silappatikāram* has the following, besides praising the Moon.

"ஞாயிறு போற்றுதும் ஞாயிறு போற்றுதும்
காவிரி நாடன் திகிரிபோற் பொற்கோட்டு
மேரு வலம் திரிதலான்".

"மாமழை போற்றுதும் மாமழை போற்றுதும்
நாமநீர் வேலி யுலகிற் கவனளிபோல்
மேனின்று தான்சுரத்த லான்" — சிலப்பதிகாரம்.

2. This is another picture higher up among the hills. The *Tinai* of the last section is *Mullai* and the *Tinai* of the present is the *kurinji*, the Highland villages. Considerable space is devoted to the beauty, the dress, and the adorning of the hair and person of the forest nymphs whieh we have omitted.

The Sun-God with the Spear, whose praise is immeasurable and Who six-faced terrified and subjugated the *Asura* who assumed the form of the mango tree and the Surapadma –half man and half horse; over whose victorious battlefield the terrible she-devils danced their *Tunankai* dance with the heads of the fallen held aloft in their hands.[1]

If thou, with mind made steady and purified by good deeds does desire to reach His Sacred Foot, which the wise know without thought,[2] thou wilt surely secure it even now,

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But it is a beautiful picture and well harmonises with the surroundings. *Adukkam*, the word used to mean a Hill is actually the name of a Hill-village on the lower Palnis, a few miles from Periakulam. It is an ideal village with its cardamom and coffee gardens, plantain and jack-trces, and oranges well-watered with many a gentle stream, but for its malaria and the odour of cowdung of the hundreds of cattle maintained there.

1. *Tunankai* : This dance is described as a jerky walk with flabby arms bent and tossed. From this gay picture, we are taken to the grim picture of the battlefield reeking with the blood and mangled bodies of the slain, and where the she -devils danced and gloated over their huge feast. The she-devils are described at length which we have omitted. The description of the battlefield was necessary as God Skanda's mission was to slay the *Asuras* and redeem the imprisoned *Devas*. And it is a grim sight indeed as man wars with his evil passions and subjugates them.

2. This recalls the famous thought in the *kenopanishad*, "He by whom it is not thought by him it is thonght: he by whom it is thought knows it not. It is not understood by those who understand it, it is understood by those who do not understand it". (Talavakara Up. 2, 3). It means man cannot know God with his Pasupodha or what is called சுட்டு அறிவு, with his human objective consciousness. This can only end in objective knowledge. When this conscious ness is merged in the Divine consciousness, then he can know

as your previous good works have ensured this bliss in your heart.

Because He dwells in love in the hill *Tirup-paran-kunram*[1] where the little rock pools resound with the humming of the bees, over the lilies budding out like eyes, and where in its broad paddy fields the bees sleep in the lotuses during night and after dawn sound their trumpets in the nectar-laden nymphaeas; and which is situated west of the famous city of Madurai, fiilld with palaces and market places, where Lakshmi herself dwells, and whosc Fort gate is listless without War, all the enemies having been already vanquished, and where the bauners fly with dolls and balls[2] hanging about. God. "By the Atma (Pathi-jnana) we obtain immortality." (Tal. Up. 2, 4.) the eye sees but it cannot see itself and God is the eye of this eye (Tal. Up. 1, 2), and hence the improbability of knowing God. The substance of the first Khanda is reproduced in *Sivajnanabodha* Sutra XI. See also Sutra IX.

திருமுருகாற்றுப்படை

1. திருப்பரங்குன்றம்

குமரவேளின் பெருமை

தெய்வயானையின் கணவன்

உலகம் உவப்ப வலன் ஏர்பு திரிதரு
பலர் புகழ் ஞாயிறு கடல் கண்டாஅங்கு,
ஓஅற இமைக்கும் சேண் விளங்கு அவிர் ஒளி,

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1. Tirup-param-kunram, still holds its own reputation as a picturesque place, and its fine spring water is said to be very healthy. Madurai is now the second city in the Presidency and first in importance on account of its architcctural remains and no tourist would care to miss it for all the world.

2. *Dolls and Balls :* These were tied to the flag staff in challenge and derision of their foes and to tell them of their fate that awaited them as captives, of being condemned to women's games.

உறுநர்த் தாங்கிய மதன் உடை நோன் தாள்,
செறுநர்த் தேய்த்த செல்உறழ் தடக் கை,
மறு இல் கற்பின் வாணுதல் கணவன் –

— கடப்பமாலை புரளும் மார்பினன் —

கார்கோள் முகந்த கமஞ் சூல் மா மழை,
வாள்போல் விசும்பில் வள் உறை சிதறி,
தலைப் பெயல் தலைஇய தண் நறுங் கானத்து,
இருள் படப் பொதுளிய பராரை மரா அத்து
உருள் பூந் தண் தார் புரளும் மார்பினன் –

— சூரரமகளிரின் இயல்பு —

மால் வரை நிவந்த சேண் உயர் வெற்பில்
கிண்கிணி கவைஇய ஒண் செஞ் சீறடி,
கணைக் கால், வாங்கிய நுசுப்பின், பணைத் தோள்
கோபத்து அன்ன தோயாப் பூந் துகில்,
பல் காசு நிரைத்த சில் காழ் அல்குல்,
கை புனைந்து இயற்றாக் கவின் பெறு வனப்பின்,
நாவலொடு பெயரிய பொலம் புனை அவிர்இழை,
சேண் இகந்து விளங்கும் செயிர் தீர் மேனி –
துணையோர் ஆய்ந்தஇணை ஈர் ஓதிச்
செங் கால் வெட்சிச் சீறிதழ் இடை இடுபு,
பைந் தாட் குவளைத் தூ இதழ் கிள்ளி,
தெய்வஉத்தியொடு வலம்புரி வயின் வைத்து,
திலகம் தைஇய தேம் கமழ் திரு நுதல்
மகரப்பகுவாய் தாழ மண்ணுறுத்து,
துவர முடித்த துகள் அறும் முச்சிப்
பெருந் தண் சண்பகம் செரிஇ, கருந் தகட்டு
உளைப் பூ மருதின் ஒள் இணர் அட்டி,
கிளைக் கவின்று எழுதரு கீழ் நீர்ச் செவ்வரும்பு
இணைப்புறு பிணையல் வளைஇ, துணைத் தக
வண் காது நிறைந்த பிண்டி ஒண் தளிர்
நுண் பூண் ஆகம் திளைப்ப, திண் காழ்
நறுங் குறடு உறிஞ்சிய பூங் கேழ்த் தேய்வை,
தேம் கமழ் மருது இணர் கடுப்ப, கோங்கின்
குவி முகிழ் இள முலைக் கொட்டி, விரி மலர்
வேங்கை நுண் தாது அப்பி, காண்வர,
வெள்ளில் குறு முறி கிள்ளுபு தெறியா,
கோழி ஓங்கிய வென்று அடு விறற் கொடி
வாழிய பெரிது! என்று ஏத்தி, பலர் உடன்
சீர் திகழ் சிலம்பு அகம் சிலம்பப் பாடி –
சூரரமகளிர் ஆடும் சோலை.

— காந்தளின் கண்ணி சூடிய சென்னியன் —

மந்தியும் அறியா மரன் பயில் அடுக்கத்து,

கரும்பும் மூசாச் சுடர்ப் பூங் காந்தட்
பெருந் தண் கண்ணி மிலைந்த சென்னியன் –

—முருகன் சூரனைத் தடிந்த வகை—

பார் முதிர் பனிக் கடல் கலங்க உள் புக்கு,
சூர் முதல் தடிந்த சுடர் இலை நெடு வேல் –

— பேய்மகளின் துணங்கைக் கூத்து —

உலறிய கதுப்பின், பிறழ் பல் பேழ் வாய்,
சுழல் விழிப் பசுங் கண், சூர்த்த நோக்கின்,
கழல் கட் கூகையொடு கடும் பாம்பு தூங்கப்
பெரு முலை அலைக்கும் காதின், பிணர் மோட்டு,
உரு கெழு செலவின், அஞ்சுவரு பேய்மகள்
குருதி ஆடிய கூர் உகிர்க் கொடு விரல்
கண் தொட்டு உண்ட கழி முடைக் கருந் தலை
ஒண் தொடித் தடக் கையின் ஏந்தி, வெருவர
வென்று அடு விறற் களம் பாடி, தோள் பெயரா,
நிணம் தின் வாயள் துணங்கை தூங்க –

— மாமரத்தை வெட்டிய வெற்றி —

இரு பேர் உருவின் ஒரு பேர் யாக்கை,
அறு வேறு வகையின் அஞ்சுவரமண்டி,
அவுணர் நல் வலம் அடங்க, கவிழ் இணர்,
மா முதல் தடிந்த மறு இல் கொற்றத்து,
எய்யா நல் இசை, செவ் வேற் சேஎய்

— ஆற்றுப்படுத்தல் —

சேவடி படரும் செம்மல் உள்ளமொடு,
நலம் புரி கொள்கைப் புலம் பிரிந்து உறையும்
செலவு நீ நயந்தனை ஆயின், பல உடன்,
நன்னர் நெஞ்சத்து இன் நசை வாய்ப்ப
இன்னே பெறுதி நீ முன்னிய வினையே:

— திருப்பரங்குன்றில் முருகன் வீற்றிருத்தல் —

செருப் புகன்று எடுத்த சேண் உயர் நெடுங் கொடி
வரிப் புனை பந்தொடு பாவை தூங்க
பொருநர்த் தேய்த்த போர் அரு வாயில்,
திரு வீற்றிருந்த தீது தீர் நியமத்து,
மாடம் மலி மறுகின் கூடற் குடவயின் –
இருஞ் சேற்று அகல் வயல் விரிந்து வாய் அவிழ்ந்த
முள் தாட் தாமரைத் துஞ்சி, வைகறைக்
கள் கமழ் நெய்தல் ஊதி, எல்படக்
கண்போல் மலர்ந்த காமரு சுனை மலர்,
அஞ்சிறை வண்டின் அரிக் கணம் ஒலிக்கும் –
குன்று அமர்ந்து உறைதலும் உரியன். அதாஅன்று.



TIRUCHENDUR — the Sea-Shore Temple of Lord Muruga.

2. TIRŪCHĪR-ALAIVĀI[1]

Riding on the elephant, whose scarred head is adorned with golden shields and garlands, whose sides resound with the bells, which is swift of foot like wind, and powerful like God Yama.

So, God Muruka appears, with his head glowing like lightning with the five kinds of skilfully wrought ornaments.

With his golden ear-rings shedding light like the Moon surrounded by the inseparable stars.

His faces blossom out from the hearts of devotees, practising austere *Tapas.*[3]

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1. Tiruchendur in Tirunelveli District is the finest bit of sea-side, we have ever seen. Its Visakham festival is famous and hundreds of thousands of people flock to it at the time. It was there that we saw the finest dancing peacock and it still dwells in our memory. The *Pujaris* in this temple by a peculiar custom, are drafted from Malabar from among the Nambudris and are called Potris (worshipful).

2. As the conquering hero and deliverer of Indra, our Son-God rides on the elephant to show His grace to his devotees.

3. Compare the text from *Svetasvatara Upanishad:*

" That Bhagavat exists in the faces, the heads, the necks of all; He dwells in the cave (guha) of all beings; He is all pervading. Therefore He is the omnipresent Siva," (iii. 11).

"Its Hands and feet are everywhere; its eyes and head are everywhere; its ears are everywhere; it stands encompassing all in the world." (ii. 16).

Hence God Muruga is called *Guha* himself as dwelling in the hearts of all. Hence, His six heads and twelve arms. Each face is doing a separate function and one pair of arms corresponds to each of these functions. In these, God as the Yogi and Bhogi, as the first teacher, as the ruler, protector and destroyer, as the Lord loving his devotees and being loved by them, all the different aspects are brought out.

Of these one Face sheds rays of light brightening fully the world shrouded in great darkness.

One Face lovingly grants boons, being gladdened by the praise of his loving devotees.

One Face takes care that no harm befalls the Yajnas performed by Brahmanas according to strict Vedic tradition.

One Face, like the Full Moon, spreads light in all quarters removing the doubts of *Maharishis*, after teaching the truths of sciences difficult of reach,

One Face performs the Battle-Sacrifice crushing the hostile hosts, with thoughts dark with revenge and biassed against them,

One Face smiled with joy on his young Highland-Bride with the creeper-like waist.

In consonance with these various functions of these six faces,

On his broad towering shoulders, bearing the sharp arms dividing the bodies of the foes, and glorified on account of their great might, and reached by the triple fold of the chest shining with golden garlands

One arm was held aloft shielding the divine Rishis sojourning in the skics,

The corresponding one reclined on hls waist.

One arm wielded the Mahout's weapon and one arm rested on his thigh.

One pair of arms played the wondrous and sharp spear and shield,



Perur
Nataraja Sabha.

Murugā as Shanmukhā.

One arm was placed on his breast, and one arm shone amidst the garlands,

One arm held the circlet and one arm ringed the bells,

One arm rained down showers and one arm garlanded the divine bride,

So these twelve arms played according to the respective faces.

While the heavenly music played, and the strong horns resounded, and the drums were struck like thunder, and the peacock with its variegated feathers swayed on the victorious banner.

So God Muruka appears on the aerial route, with rapid strides, and reaches and rests in the fair-famed *Alaivāi* praised by the world.

2. திருச் சீர் அலைவாய்

ஆறுமுகன் யானையின்மேல் ஏறிவருதல்.

"வைந்நுதி பொருத வடு ஆழ் வரி நுதல்
வாடா மாலை ஓடையொடு துயல்வர,
படு மணி இரட்டும் மருங்கின், கடு நடை,
கூற்றத்தன்ன மாற்று அரு மொய்ம்பின்,
கால் கிளர்ந்தன்ன வேழம் மேல் கொண்டு –

— ஆறுமுகங்களின் இயல்புகள். —

ஐவேறு உருவின் செய்வினை முற்றிய
முடியொடு விளங்கிய முரண் மிகு திரு மணி
மின் உறழ் இமைப்பின் சென்னிப் பொற்ப,
நகை தாழ்பு துயல்வரூஉம் வகை அமை பொலங் குழை
சேண் விளங்கு இயற்கை வாள் மதி கவைஇ
அகலா மீனின் அவிர்வன இமைப்ப-
தாஇல் கொள்கைத் தம் தொழில் முடிமார்

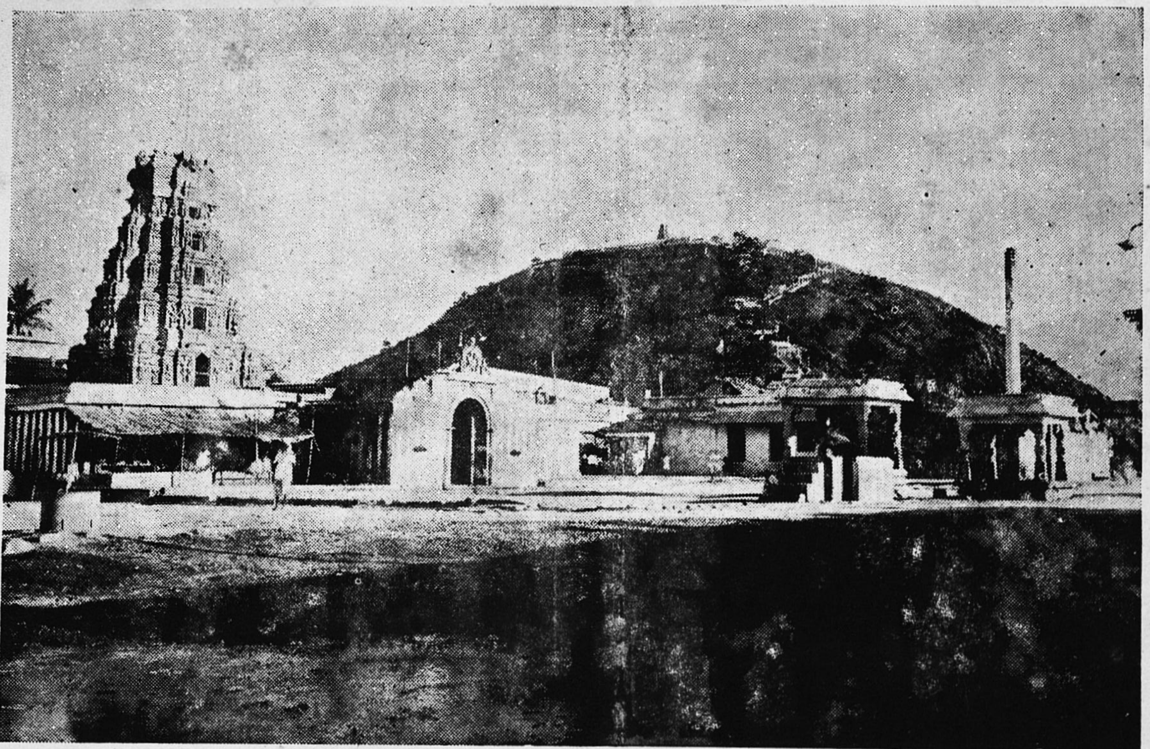
மனன் நேர்பு எழுதரு வாள் நிற முகனே:
மா இருள் ஞாலம் மறு இன்றி விளங்க
பல் கதிர் விரிந்தன்று, ஒரு முகம், ஒரு முகம்,
ஆர்வலர் ஏத்த, அமர்ந்து இனிது ஒழுகி,
காதலின் உவந்து வரம் கொடுத்தன்றே; ஒருமுகம்
மந்திர வீதியின் மரபுளி வழாஅ
அந்தணர் வேள்வி ஓர்க்கும்மே; ஒரு முகம்
எஞ்சிய பொருள்களை ஏமுற நாடி
திங்கள் போலத் திசை விளக்கும்மே; ஒரு முகம்
செருநர்த் தேய்த்துச் செல் சமம் முருக்கி,
கறுவுகொள் நெஞ்சமொடு களம் வேட்டன்றே; ஒரு முகம்
குறவர் மட மகள், கொடிபோல் நுசுப்பின்
மடவரல், வள்ளியொடு நகை அமர்ந்தன்றே;
ஆங்கு, அம் மூ—இரு முகனும், முறை நவின்று ஒழுகலின்

— பன்னிரு கைகளின் தொழில்கள் —

ஆரம் தாழ்ந்த அம் பகட்டு மார்பின்
செம் பொறி வாங்கிய, மொய்ம்பின், சுடர் விடுபு,
வண் புகழ் நிறைந்து, வசிந்து வாங்கு, நிமிர் தோள்:
விண் செலல் மரபின் ஐயர்க்கு ஏந்தியது
ஒரு கை, உக்கம் சேர்த்தியது ஒரு கை;
நலம் பெறு கலிங்கத்துக் குறங்கின் மிசை
அசைஇயது ஒரு கை,
அங்குசம் கடாவ ஒரு கை; இரு கை
ஐ இரு வட்டமொடு எஃகு வலம் திரிப்ப; ஒரு கை
மார்போடு விளங்க, ஒரு கை
தாரொடு பொலிய; ஒரு கை
கீழ் வீழ் தொடியொடு மீமிசைக் கொட்ப, ஒரு கை
பாடு இன் படு மணி இரட்ட; ஒரு கை
நீல் நிற விசும்பின் மலி துளி பொழிய, ஒரு கை
வான்அரமகளிர்க்கு வதுவை சூட்ட;
ஆங்கு, அப் பன்னிரு கையும் பாற்பட இயற்றி –

— அலைவாயில் ஆறுமுகன் வந்தருளியிருக்கும் காட்சி —

அந்தரப் பல்லியம் கறங்க, திண் காழ்
வயிர் எழுந்து இசைப்ப, வால் வளை ஞரல,
உரம் தலைக்கொண்ட உரும் இடி முரசமொடு
பல் பொறி மஞ்ஞை வெல் கொடி அகவ,
விசும்பு ஆறு ஆக விரைசெலல் முன்னி,
உலகம் புகழ்ந்த ஓங்கு உயர் விழுச் சீர்
அலைவாய்ச் சேறலும் நிலைஇய பண்பே. அதா அன்று.-



TIRU-ĀVI-NAN-KUDI — PALANI

3. TIRUVĀVI-NAN-KUDI[1]

While with joyful heart the great seers, the *Munis*,[2]
Clad in garments of bark, with their spiral braids,
Shining beautifully like the *Vàlampuri* Chank[3],
Their persons bright and clean, their bodies lean and boned
Covered in deer skins, feeding sparingly after the day is past
Their heart freed of ill-feeling and hate
Their head filled with intuitive knowledge not possessed by the learned
And yet surpassing all in learning too,

---

1 This part gives a description of an aerial procession of Gods and Goddesses of suprassing beauty. The Hero, of course, is the War God in whose train all the other gods follow including the Trinity, and to whom all of them pay homage. God Siva as the author of all Vedas and Vidyas is the First Teacher in the person of Dakshinamurthl and His son is said to have taught the Truth even to God Siva and He is called Kumara-guru-para, the Supreme Son-Teacher. He is said to have taught sage Agastya and other Rishis. And the Rishis accordingly follow in His train. *Tiruvavi-nankudi* is identified with a small place called Sitthan vālvu near Palani, a famous place sacred to God Subramanya.

2 A good description of the Rishis or Yogis is given. They are ever joyful though they practice the severest austerities. They are Yogis and at the same time Bogis, representing their highest ideal, God Siva both in form and in attributes. They have no likes and dislikes and are perfectly balanced in mind knowing no anger and no sin. They have mastered all knowledge and what is more they have seen the Truth (செம்பொருள்) as Saint Tiruvalluvar puts it. See for a like description in *Periyapurānam.*

3 *i.e.* Conch, the Shell which turns to the right and is much valued.

Their soul purified of all desire and anger,
Their mind never becoming pain while they led in front;
While the *gandharvās*, clad in spotless clothes
Wearing garlands of freshly-opened buds,
And practised in playing on the well-stringed instrument,
And in the fine company of their female kind,
Whose bodies know no human ills
And shine like tender mango leaves
And showed in every turn true golden spots
Whose person was adorned with jewelled cloth,
While thcy with heart of love turned their music Sweet;
And while the Gods, Vishnu with the banner of
The spangled *Garud* (a) striking down thc cobra
Spouting venom with its bellowed teeth.,[1]
Where function sole is Lordship over the world[2]
Wherein the cities gleam with temples to the[3] Four[3]
And Uma's Lord, whose banner shows the Victorious bull
With mighty shoulders and never-closed Triple Eyes
The Lord whose rage destroyed the Triple forts,

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1. The poet discloses an intimate knowledge of the mechanism of the cobra's teeth secreting poison. The venom is secreted in the glands and fangs through a tube. (தும்பு is the word used by the poet) in the short teeth placed in the sides and as the cobra strikes a small quantity is ejected.

2. According to the poet, God Vishnu has only one function, that of Stithi and not any other function,

3. The four Gods are Indra, Yama, Varuna and Soma, whose temples are in the four respective quarters of the city. It shows a time when there were temples dedicated to these Gods also and their worship was popular; though, in course of time, the worship of Siva and Vishnu superseded all other worship.

And Indra of the thousand eyes victorious[1]
Over his enemies by hundred sacrifices well-performed,
Riding on his four-tusked famed elephant,
Possessed of easy gait and swinging trunk,
The Thirty-three Demi gods of classes four,[2]
Great seers of truth freed from diversity,
And eighteen *Ganas*[3] of high estate, all these,
Came on and on circling on the firmament
Like twinkling stars to pay their homage due
To free the lotus-born Brahma from curse,[4]
And the Trinity to regain their lost dignity,
With speed like wind over waves where fishes roam,
And might resembling fire in the blasting wind,
And voice like thunder crashing fire behind
So our War-Cod with His Divine Bride comes
To rest for a time in *Tiruvvāi-nan-kudi.*

1 The Tripura Samhara is a story given in the Yajur Veda, and it is always mentioned in connection with the Supremacy of Siva. We have given the passage from the Veda and explained its symbolism elsewhere (*vide* p. 279 *Studies in Saiva Siddhanta*).

2 The four classes are: Adityas twelve, Rudras eleven, Vasus eight, Maruts two making in all thirty-three.

3 The eighteen Ganas are Devas, Asuras, Taityas, Garudas, Kinnaras, Kimpurushas, Yakshas, Vidyadhars, Rakshasas, Gandharvas, Siddhas, Charanas, Bhutas, Paisachas, Taraganas Nagas, Akasavasis, Bhoga-bhumigas.

4 When the War-God after vanquishing the *Asuras* was married to Devayanai, He declared all this He achieved as the strength of His spear (Vel). Brahma said that even that spear was created by him, where-at the War-God was angered and cursed Brahma to be born on the earth, as he could not give the spear its strength. As God Brahma owing to the curse lost his power of creating people, the other Gods also lost the power of protection and destruction.

3. திரு ஆவினன்குடி

முன் செல்லும் முனிவரது இயல்புகள்

சீரை தைஇய உடுக்கையர், சீரொடு
வலம் புரி புரையும் வால் நரை முடியினர்,
மாசு அற இமைக்கும் உருவினர், மானின்
உரிவை தைஇய ஊன் கெடு மார்பின்
என்பு எழுந்து இயங்கும் யாக்கையர், நன் பகல்
பல உடன் கழிந்த உண்டியர், இகலொடு
செற்றம் நீக்கிய மனத்தினர், யாவதும்
கற்றோர் அறியா அறிவினர், கற்றோர்க்குத்
தாம் வரம்பு ஆகிய தலைமையர், காமமொடு
கடுஞ் சினம் கடிந்த காட்சியர், இடும்பை
யா வதும் அறியா இயல்பினர், மேவரத்
துனிஇல் காட்சி முனிவர், முன் புக-

பாடுவார் இயல்பு

புகை முகந்தன்ன மாசு இல் தூ உடை,
முகை வாய் அவிழ்ந்த தகை சூழ் ஆகத்து,
செவி நேர்பு வைத்த செய்வுறு திவவின்
நல் யாழ் நவின்ற நயனுடை நெஞ்சின்
மென் மொழி மேவலர், இன் நரம்பு உளர-

பாடும் மகளிர் இயல்பு

நோய் இன்று இயன்ற யாக்கையர், மாவின்
அவிர் தளிர் புரையும் மேனியர், அவிர்தொறும்
பொன்னுரை கடுக்கும் திதலையர், இன் நகைப்
பருமம் தாங்கிய பணிந்து ஏந்து அல்குல்,
மாசு இல் மகளிரொடு மறு இன்றி விளங்க:

திருமால், சிவன், இந்திரன், ஆகியோரின் இயல்புகள்

கடுவொடு ஒடுங்கிய தூம்புடை வால் எயிற்று,
அழல் என உயிர்க்கும் அஞ்சுவரு கடுந் திறல்,
பாம்பு படப் புடைக்கும் பல் வரிக் கொடுஞ் சிறைப்
புள் அணி நீள் கொடிச் செல்வனும்—வெள் ஏறு
வலம்வயின் உயரிய, பலர் புகழ் திணி தோள்,
உமை அமர்ந்து விளங்கும், இமையா முக் கண்,
மூஎயில் முருக்கிய, முரண் மிகு செல்வனும்—
நூற்றுப் பத்து அடுக்கிய நாட்டத்து, நூறு பல்
வேள்வி முற்றிய வென்று அடு கொற்றத்து,
ஈர்—இரண்டு ஏந்திய மருப்பின், எழில் நடை,
தாழ் பெருந் தடக் கை உயர்த்த யானை
எருத்தம் ஏறிய திருக் கிளர் செல்வனும்—

பிரமனுக்காகத் திரண்டு வந்த தேவர்கள்.

நாற் பெருந் தெய்வத்து நல் நகர் நிலைஇய
உலகம் காக்கும் ஒன்று புரி கொள்கைப்
பலர் புகழ் மூவரும் தலைவர் ஆக,
ஏமுறு ஞாலம்தன்னில் தோன்றி,
தாமரை பயந்த தா இல் ஊழி
நான்முக ஒருவற் சுட்டி, காண்வர,
பகலில் தோன்றும் இகல் இல் காட்சி
நால் வேறு இயற்கைப் பதினொரு மூவரொடு,
ஒன்பதிற்று இரட்டி உயர் நிலை பெறீஇயர்–

தேவர்கள் வருகின்ற காட்சி

மீன் பூத்தன்ன தோன்றலர், மீன் சேர்பு
வளி கிளர்ந்தன்ன செலவினர், வளியிடைத்
தீ எழுந்தன்ன திறலினர், தீப் பட
உரும் இடித்தன்ன குரலினர், விழுமிய
உறு குறை மருங்கில் தம் பெறுமுறை கொண்மார்,
அந்தரக் கொட்பினர், வந்து உடன் காண,

முருகன் மடந்தையோடு வீற்றிருத்தல்

தா இல் கொள்கை மடந்தையொடு, சில் நாள்,
ஆவினன்குடி அசைதலும் உரியன். அதாஅன்று.

4. THIRU-ERAKAM.[1]

The Brahmans failing not in duties six[2]
On both sides famed for long and high descent;
Their good youth spent for eight and forty years.
In Vedic paths and teaching *Dharma* always
And wearing sacred fires of three different forms[3],

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1 This is said to be a shrine of God Subrahmanya in the hill country - Malabar, since popularly identified with Swamimalai, an artificial hill temple, four miles from Kumbakonam.

2 These six duties are reciting the Vedas, and teaching the Vedas, performance of Yajnas and getting them performed, giving charity and accepting charity. These brahmans belong to the Brahmacharya āsrma.

3 The three fires are Ahavaniya, Dakshinagni and Grihapatya, and they are tended in pits of the form of the square, triangle and bow-shape. The editor notes that the two latter forms are different from the forms now in use and attributes it to *Sohabatham*.

And wearing sacred thread of three triple strands
In wet cloths clad and palms over heads held up
Landing self[1] and the secret word of letters six[2]
Repeating, they offer flowers sweet at proper times.
Much pleased our Lord doth dwell in *Erakam.*

4. திரு ஏரகம்

இருபிறப்பாளரின் இயல்பு.

இரு-மூன்று எய்திய இயல்பினின் வழாஅது,
இருவர்ச் சுட்டிய பல் வேறு தொல் குடி,
அறு-நான்கு இரட்டி இளமை நல் யாண்டு
ஆறினில் கழிப்பிய, அறன் நவில் கொள்கை
மூன்று வகைக் குறித்த முத் தீச் செல்வத்து,
இருபிறப்பாளர், பொழுது அறிந்து நுவல-

அந்தணர் வழிபடும் முறை.

ஒன்பது கொண்ட மூன்று புரி நுண் ஞாண்,
புலராக் காழகம் புலர உடீஇ,
உச்சிக் கூப்பிய கையினர், தற்புகழ்ந்து,
ஆறு எழுத்து அடக்கிய அரு மறைக் கேள்வி
நா இயல் மருங்கில் நவிலப் பாடி,
விரை உறு நறு மலர் ஏந்தி-பெரிது உவந்து,
ஏரகத்து உறைதலும் உரியன். அதாஅன்று,

5. KUNRU-THORU-ADAL.[3]

SPORTING ON ALL THE HILLS.

God Velan crowned with garland made of leaves and flowers
And fragrant Wets with scented sandal paste well smeared

1 This is the practice of *soham Dhyana*

2 The commentator says this mantra is *Nama-kumāraya.* But the modern mantra usually practised is *Om Saravanabhava.*

3 This means God's play in all the Hills. According to Sutra five of *Porul Adhikāram, Agattinai Iyal* of *Tolkāppiyam,* the Hill country called *Kurinji* inhabited by the Kuravars is especially associated with the worship of God Muruga; as

While cruel Highland men armed with death-dealing bows
Drink deep potations of strong mead with kith and kin
And dance to the music of the *Thondaka* drum,
While damsels fair like peacock fine with modest gait
And hair adorned with strings of water-lilies sweet
And body streaming with garlands of green leaves
And flowers white where-in dip in the honey bees,
Raise their hands in mute adoration,
While some left their voices sweet like stringed instruments,
Our Lord of reddish hue in cloths of reddish colour clad,
His ears with cool and tender leaves of Asoka stuck,
Kilted and belted with the Victorious tinkling bells
And garlanded with flowers of red *Vetchi* (Iseora).
Blowing sweet notes from hollow reed, and on the pea-cock striding swift,

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pasture land (Mullai) with the worship of Vishnu, as sea-board (*Neithal*) with that of Varuna; and cities (*Marutham*) with that of Indra. The form of marriage is Gandharva and free court, ship and love. The courtship of God Muruga with the girl Valli, born among Kuravars and his subsequent marriage arises out of the usual incidents of Kurinji-tinai. See *Kurinjipattu* of this collection. The last section dealt with the high philosophic and ritualistic worship of God Muruka by Brahmans who had vowed celibacy and practised the greatest austerities. And the present section gives a thorough contrast to the above scene and the god of these severe Brahmans, whose secret name could not even be audibly pronounced, this austere God is seen here mixing freely in the company of these low hill-people in their dances and drinking bouts; and the explanation is given by the poet in one world. This is how God shows His graciousness. He is all in all to all to the high and low, the lettered and unlettered, the sage and savionr. To all of them, He is accessible and shows grace: A simple faith and trust in God more than any learning and austerity, will lead to a quicker knowledge of God; and this is also the lesson brought out in the story of the Hunter Saint, Kannappa.

Striding swift with goat in front and flawless banner raised,
His stature soaring high, with armlets rare adorned,
His waist fastened with soft cloths trailing to the ground,
The damsels fair with shoulders soft and eyes like those of deer,
Swinging quick to the lilt of *Kuravai*[1] dance,
Our Lord leads out with his strong hands interlaced
And plays over all these Hills and shows His endless grace.

5. குன்றுதொறு ஆடல்

— குரவைக் கூத்து. —

பைங்கொடி, நறைக்காய் இடை இடுபு, வேலன்,
அம் பொதிப் புட்டில் விரைஇ, குளவியொடு
வெண் கூதாளம் தொடுத்த கண்ணியன்;
நறுஞ் சாந்து அணிந்த கேழ் கிளர் மார்பின்:
கொடுந் தொழில் வல் வில் கொலைஇய கானவர்
நீடு அமை விளைந்த தேக் கட் தேறல்
குன்றகச் சிறுகுடிக் கிளையுடன் மகிழ்ந்து,
தொண்டகச் சிறு பறைக் குரவை அயர-

— குன்றுதோறும் ஆடல்புரியும் தன்மை —

விரல் உளர்ப்பு அவிழ்ந்த வேறுபடு நறுங் கான்,
குண்டு சுனை பூத்த வண்டு படு கண்ணி,
இணைத்த கோதை, அணைத்த கூந்தல்;
முடித்த குல்லை, இலையுடை நறும் பூ,
செங் கால் மராஅத்த வால் இணர், இடை இடுபு,
சுரும்பு உணத் தொடுத்த பெருந் தண் மாத் தழை
திருந்து காழ் அல்குல் திளைப்ப உடீஇ,
மயில் கண்டன்ன மட நடை மகளிரொடு-
செய்யன், சிவந்த ஆடையன், செவ்வரைச்
செயலைத் தண் தளிர் துயல் வரும் காதினன்,
கச்சினன், கழலினன், செச்சைக் கண்ணியன்,
குழலன், கோட்டன், குறும் பல்லியத்தன்,
தகரன், மஞ்ஞையன், புகர் இல் சேவல்அம்-
கொடியன், நெடியன், தொடி அணி தோளன்-

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1 *Kuravai* is a dance in a ring, the dancers holding each other's hands; it is supposed to secure success in love and war.

நரம்பு ஆர்த்தன்ன இன் குரல் தொகுதியொடு,
குறும் பொறிக் கொண்ட நறுந் தண் சாயல்
மருங்கில் கட்டிய நிலன் நேர்பு துகிலினன்,
முழவு உறழ் தடக் கையின் இயல ஏந்தி,
மென் தோள் பல் பிணை தழீஇ, தலைத்தந்து,
குன்றுதொறு ஆடலும் நின்ற தன் பண்பே. அதாஅன்று.

6. PAZHAMUTHIR-SOLAI[1]

At famous festivals in all and every village,
Where goats are sacrificed, and blood mixed with millet is sprinkled,
At every abode where devotees invoke him,
At every sacrificial ground where Velan dances,
At every forest, grove and tank and rivers and other places,
At squares where three, four and five roads meet,
At flower gardens and village *munds* and public places,
At places where the cattle are herded together,
At towns where the kurava girls,
Fixing the cock-banner, and smearing ghee and white mustard thereon
Recite the *mantra* secretly and in loving worship

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1 The common identity of Pazhamuthir-Solai with Alagarkoil on the Alagar-Hills, 13 miles from Madurai has to be considered. Her ancient traditions are as a Vishnu Sthala to Sri Kalla-Alagar. Mentions of it are as *Tirumal-kunram* and திருமாலிருஞ்சோலை Sangam classics.

"திருமால் குன்றத்துச் செல்குவி ராயின்" —*Silap.* XI, 91-100
"நிலம்பக வீழ்ந்த சிலம்பாற் றகன் றலை" —*Silap.* XI. 108
also "சிலம்பா றணிந்த சீர்கெழு திருவிற்
சோலையொடு தொடர்மொழி மாலிருங் குன்றம்
— *Paripadal XV II 22-23*

where it is referred to. Pazhamuthir:solai may be one of the many shrines on the lower Palnis, and the neighbouring groups of hills in the Pandi-nadu. Vide also my article in *The Hindu Illustrated Weekly*' dated 15-7-1934,—J.M.S.

Offer the flowers, and tying two different pieces of cloths
On their loins and the *raksha* on their arms,
And sprinkle white fried rice and offer oblations
Of white rice with goat's blood in different corners,
And smear with paste of sandal and fragrant saffron,
And tie up the garlands of red oleander and green leaves
After severing them, and invoke Muruka's blessing
On their Hill-Villages (So that it may be freed from famine, sickness and enemies).
Offer Incense singing the *Kurinji* melody,
While the music of the instruments mixed with that of the rippling brooks
And sprinkling the red flowers and millet mixed with blood
The Kurava girls danced a fearful dance to the tune of the music,
And invoked God Muruka so that unbelievers may be baffled,
While others of the city make the Holy place resound
With their songs and the blowing of many horns,
And the ringing of many bells, and praising
The Royal Elephant invoke God and obtain boons they wished for,
In all these places, Our Lord is sure to dwell
This I state of my own knowledge;
Yet He may dwell in places not known to me.
There where you see Him, praise Him, with your face beaming with joy and lift your hands over your head in worship and fall down at His feet and repeat His praises thus:–
Thou Oh Lord, six-bodied of six holy women born,[1]

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1 "சரவ ணந்தனிற் றனதுசே யாறுருத் தனையு
மிருக ரங்களா லன்புட னெடுத்தனள் புல்லித்
திருமு கங்களோ ராறுபன் னிருபுயஞ் சேர்ந்த
வுருவ மொன்றெனச் செய்தன ளுலகமுன் றுடையாள்."

In sacred pool of Himalayan with *darbha* grass grown
And borne by one of the elemental Gods (Agni),
Thou Son of God seated under the Banyan trees,
Thou child of the daughter of great Himavat,
Thou the Death of my foes. Thou Lord of the Bow
Thou darling child of Victorious and Victory-giving Durga,
Thou Lord born of the Sylvan Goddess well adorned,
Thou, the General of the suppliant Deva hosts,
Thou, the wearer of the garland and knower of all Arts,
Thou, incomparable in war and victorious in youth,
Thou, the wealth of the Brahmins and the word of the wise,
Thou, consort of Valli and Devasena,[1]
Thou, bull among heroes with spear in arm,
Thou, mighty Lord who split the rock of evil,
Thou, Lord of *Kurinji* whose hills to sky do soar,

[In Saravanai's waters, her child's six forms she (Uma) lovingly clasped with both arms and lifted and of this six beauteous faces and twice six shoulders, She made one form; she, the mistress of the triple world.]

"எந்தை சக்திக ளுயிரெலா மொடுங்குறு மெல்லை
முந்து போலவென் ருகியே கூடிய முறைபோ
லந்த மில்லதோர் மூவிரு வடிவுமொன் ருகிக்
கந்த னென்று பேர் பெற்றனன் கவுரிதன் குமரன்."

—கந்தபுராணம், சரவணப்படலம் 20–21

[As the diverse energies of our father, at the involution of all things, become one as before, so the twelve forms of Gauri's son became one and he received the name Kandan.] —P.A.

1 His inherent energy is exoterically represented as his twin-consorts—Teivayanai, here referred, the energy of action (கிரியா சக்தி) and Valliamman (1, 101), the energy of desire (இச்சா சக்தி). Though himself free from all desire he deigned, says the commentator, to set the world a pattern of home life; for the discharge of its duties leads to God, no less surely than a life of renunciation—P.A.

Thou, Hero of whom all bards do sweetly sing,
Thou, Muruga whose station none can reach,
Thou whose praise is Thou fulfillest all desires,
Thou showerer of grace on those in travail
Thou Lord whose chest Victorious in war is blazoned in gold.
O Thou who hast no equals in Thy Supreme Wisdom.
Thou liberal dispenser of gifts to those who pray to Thee
Thou whose name is praised by the great
Thou who acquaint the name of strong over evil by your prowess in vanquishing Surapadma and his hosts
Thou the Incomparable, Thou the Chief."
Thus have I praised Thee in words not adequate,
As Thou art difficult of description by mere mortals
And approached Thee to gain Thy Feet

(*By the Poet to God Muruga*)

Desiring to mix with the hosts of devotees of all sorts and conditions
And share in the joy of the Festive ground
This deserving poet of mature knowledge and truth
Has ayproached Thee, O Lord, desiring to utter
Thy great praises and praising Thee in words of wisdom and sweetness
Before even these prayers were thus addressed
His divine form of incomparable strength
And His stature extending to the skies
This fearful Form concealing and approaching the Sabha
And showing his old Divine Form of Youthful Beauty
The Lord, will say
"Your Visit I know—Leave off fear."
And graciously uttering words of love
So that you of all others in the world surrounded by the waters may shine

He will grant you the boons difficult to obtain.

(Here follows the description of Pazhamuthir-solai as above)

He, the Lord of the Hill in *Pazhamuthir-solai.*

6. பழமுதிர்சோலை

— முருகன் இருப்பிடங்கள் —

சிறு தினை மலரொடு விரைஇ, மறி அறுத்து,
வாரணக் கொடியொடு வயிற் பட நிறீஇ,
ஊர்ஊர் கொண்ட சீர் கெழு விழவினும்,
ஆர்வலர் ஏத்த மே வரு நிலையினும்,
வேலன் தைஇய வெறி அயர் களனும்,
காடும் காவும், கவின் பெறு துருத்தியும்,
யாறும் குளனும், வேறு பல் வைப்பும்,
சதுக்கமும் சந்தியும், புதுப் பூங் கடம்பும்,
மன்றமும் பொதியிலும், கந்துடை நிலையினும் – –

— குறமகளின் வெறியாட்டு
நகரில் முருகனை ஆற்றுப்படுத்தல். —

மாண் தலைக் கொடியொடு மண்ணி அமைவர,
நெய்யோடு ஐயவி அப்பி, ஐது உரைத்து,
குடந்தம்பட்டு, கொழு மலர் சிதறி,
முரண் கொள் உருவின் இரண்டு உடன் உடீஇ,
செந் நூல் யாத்து, வெண் பொரி சிதறி,
மத வலி நிலைஇய மாத் தாட் கொழு விடைக்
குருதியொடு விரைஇய தூ வெள் அரிசி
சில் பலிச் செய்து, பல் பிரப்பு இரீஇ
சிறு பசுமஞ்சளொடு நறு விரை தெளித்து,
பெருந் தண் கணவீர நறுந் தண் மாலை
துணை அற அறுத்துத் தூங்க நாற்றி,
நளி மலைச் சிலம்பில் நல் நகர் வாழ்த்தி,
நறும் புகை எடுத்து, குறிஞ்சி பாடி,
இமிழ் இசை அருவியொடு இன் இயம் கறங்க,
உருவப் பல் பூத் தூஉய், வெருவரக்
குருதிச் செந் தினை பரப்பி, குறமகள்
முருகு இயம் நிறுத்து, முரணினர் உட்க,
முருகு ஆற்றுப்படுத்த உரு கெழு வியல் நகர்–

— முருகனை வழிபடுதல். —

ஆடு களம் சிலம்பப் பாடி, பலவுடன்
கோடு வாய்வைத்து, கொடு மணி இயக்கி
ஓடாப் பூட்கைப் பிணிமுகம் வாழ்த்தி,

வேண்டுநர் வேண்டியாங்கு எய்தினர் வழிபட,
ஆண்டு ஆண்டு உறைதலும் அறிந்தவாறே.

— முருகனைக் கண்டு துதித்தல். —

ஆண்டு ஆண்டு ஆயினும் ஆக, காண் தக
முந்து நீ கண்டுழி முகன் அமர்ந்து ஏத்தி,
கை தொழூஉப் பரவி, கால் உற வணங்கி—
நெடும் பெருஞ் சிமையத்து நீலப் பைஞ் சுனை,
ஐவருள், ஒருவன் அங்கை ஏற்ப,
அறுவர் பயந்த ஆறு அமர் செல்வ!
ஆல் கெழு கடவுட் புதல்வ! மால் வரை
மலைமகள் மகனே! மாற்றோர் கூற்றே!
வெற்றி வெல் போர்க் கொற்றவை சிறுவ!
இழை அணி சிறப்பின் பழையோள் குழவி!
வானோர், வணங்கு வில்! தானைத் தலைவ!
மாலை மார்ப! நூல் அறி புலவ!
செருவில் ஒருவ! பொரு விறல் மள்ள
அந்தணர் வெறுக்கை அறிந்தோர் சொல்மலை!
மங்கையர் கணவ! மைந்தர் ஏறே!
வேல் கெழு தடக் கைச் சால் பெருஞ் செல்வ!
குன்றம் கொன்ற குன்றாக் கொற்றத்து,
விண் பொரு நெடு வரைக் குறிஞ்சிக் கிழவ!
பலர் புகழ் நன் மொழிப் புலவர் ஏறே!
அரும் பெறல் மரபின் பெரும் பெயர் முருக!
நசையுநர்க்கு ஆர்த்தும் இசை பேர் ஆள!
அலந்தோர்க்கு அளிக்கும், பொலம் பூண், சேஎய்!
மண்டு அமர் கடந்த நின் வென்று ஆடு அகலத்து,
பரிசிலர்த் தாங்கும் உரு கெழு நெடு வேஎள்!
பெரியோர் ஏத்தும் பெரும் பெயர் இயவுள்!
சூர் மருங்கு அறுத்த மொய்ம்பின் மதவலி!
போர் மிகு பொருந! குரிசில்! எனப் பல,
யான் அறி அளவையின், ஏத்தி, ஆனாது—

— கருதி வந்ததை மொழிதல் —

நின் அளந்து அறிதல் மன் உயிர்க்கு அருமையின்,
நின் அடி உள்ளி வந்தனென்; நின்னொடு
புரையுநர் இல்லாப் புலமையோய்! எனக்
குறித்தது மொழியா அளவையின்—

— சேவிப்போர் கூற்று —

குறித்து உடன்

வேறு பல் உருவின் குறும் பல் கூளியர்,
சாறு அயர் களத்து வீறு பெறத் தோன்றி,
அளியன் தானே முது வாய் இரவலன்;
வந்தோன், பெரும! நின் வண் புகழ் நயந்து என—
இனியவும் நல்லவும் நனி பல ஏத்தி:

— முருகன் அருள்புரிதல் —

தெய்வம் சான்ற திறல் விளங்கு உருவின்,
வான் தோய் நிவப்பின், தான் வந்து எய்தி,
அணங்கு சால் உயர்நிலை தழீஇ, பண்டைத் தன்
மணம் கமழ் தெய்வத்து இள நலம் காட்டி,
அஞ்சல் ஓம்புமதி, அறிவல் நின் வரவு என,
அன்புடை நல் மொழி அளைஇ, விளிவு இன்று
இருள் நிற முந்நீர் வளைஇய உலகத்து
ஒருநீ ஆகித் தோன்ற, விழுமிய
பெறல் அரும் பரிசில் நல்குமதி—

— அருவியின் காட்சியும் இயற்கைவளமும். —

பலவுடன்

வேறு பல் துகிலின் நுடங்கி, அகில் சுமந்து
ஆர முழு முதல் உருட்டி, வேரற்
பூவுடை அலங்கு சினை புலம்ப, வேர் கீண்டு
விண் பொரு நெடு வரைப் பரிதியின் தொடுத்த
தண் கமழ் அவர் இறல் சிதைய, நன் பல
ஆசினி முது சுளை கலாவ, மீமிசை
நாக நறு மலர் உதிர, யூகமொடு
மா முக முசுக்கலை பனிப்ப, பூ நுதல்
இரும் பிடி குளிர்ப்ப வீசி, பெருங் களிற்று
முத்துடை வான் கோடு தழீஇ, தத்துற்று
நன் பொன் மணி நிறம் கிளர, பொன் கொழியா,
வாழை முழு முதல் துமிய, தாழை
இளநீர் விழுக் குலை உதிர, தாக்கி,
கறிக்கொடிக் கருந் துணர் சாய, பொறிப் புற
மட நடை மஞ்ஞை பலவுடன் வெரீஇ,
கோழி வயப் பெடை இரிய, கேழலொடு
இரும் பனை வெளிற்றின் புன் சாய் அன்ன
குரூஉ மயிர் யாக்கைக் குடா அடி உளியம்
பெருங் கல் விடர் அளைச் செறிய, கருங் கோட்டு
ஆமா நல் ஏறு சிலைப்ப, சேண் நின்று
இழுமென இழிதரும் அருவி,
பழம் முதிர் சோலைமலை கிழவோனே!"

குமரவேளை மதுரைக் கணக்காயனார் மகனார் நக்கீரனார் பாடியது.

திருமுருகாற்றுப்படை முற்றும்

IDYLL TWO:

Porunar-arru-p-patai

by Mutatthāman Kanniār

Porunar-āṟṟup-patai (பொருநர் ஆற்றுப்படை) or the Guide to a Porunan – a minstrel of the martial modes is the second of the series of the Ten Idylls. The author weaves a panegyric on the great Chola Karikāla Peruvalattān, who is the hero of the poem. It is of 248 lines, and speaks of the Chola's munificence, the irrigation sources of the Kaviri, the fertility of his kingdom and his great prowess in war.

The three other Idylls:– *Siru-pān-āṟṟuppatai*, *Perum-pān-aṟṟup-patai*, and *Kūttar-āṟṟu-p-patai* (*Malai-patu-katām*). also speak of the meeting of the bards with their patrons.

This poem describes the benevolent nature of the hero of the piece, Chola Karikala, his military glory, especially his victory at Vennil (வெண்ணில்) over the forces of the Pandya and the Chera. A reference is also found in the piece to the course of the Chola adopted when he delivered judgment in a dispute between two old men who thought the king to be too young to sit in judgment over their intricate suit. Karikala to outwit them put on an old man's wig and decided their suit which satisfied them. A stanza in *Pazhamozhi* well refers to this incident[1]. See. p. 26–27 *infra*.

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1. "... ... ... முதியோர்
அவை புகு பொழுதில், தம் பகை முரண் சொல்வும்"
— பொருநர் 187–188.

The description of the country through which these bards passed, and the receptions and banquets arranged for them differ. But all of them are one in singing the chorus of the honour and dignity bestowed on these bards by their patrons.

The poet in this idyll, gives a grim picture of the squalid poverty of these wandering minstrels, their dress rendered wet with perspiration, where in the lice along with its tiny eggs; and in this instance, they dwell in plenty penetrating into the gaps near the stitches, their over abundant hospitality and the generousness of the great Chola.

As in other literatures of the world, Tamil ows much to its wandering minstrels of old. They were of four types; கூத்தர், பாணர், பொருநர், விறலியர் each with distinctive features. The first and the last are actors and songsters who played and danced to music (Idyll 10); The second were bards of the type highly honoured and treated as guests even by crowned heads and lesser potentates (Idylls 3 and 4). The third Porunar's form was songs in praise of plough fields and victorious scencs of action in war (Idyll 2) –

கூத்தரும் பாணரும் பொருநரும் விறலி யுமாற்றிடைக் காட்சி,
யுறளத் தோன்றி. — தொல் - பொருள்

"– In this piecc, the Poet gives below an account of the reception of Karikala to the bards' who like a bird that flies to a tree bearing fruit, entered his palace undetained by the guards. The monarch received them in audience and asks them to take their seats quite close to him that he might be always in his eye. His lovable spcech and endearing looks made even the bones of these bards melt like wax with emotion". The Poet Speaks:—

"Like a bird that flies to a tree bearing fruit, I went to the broad palace wall which resounded with a loud noise and entered the beautiful gateway which was never closed to the needy, without informing the porter. My emaciated body was relieved of its weariness. Playing on my small drum whose sides displayed, where my fingers touched them, marks like those on the expanded hood of a cobra, I sang keeping measure with the double beat of the drum, so that my poverty might be relieved. It was the dawn and Venus with her expansive rays was risen. The king desired to treat me like one of his relatives and spoke in such a complimentary way that I desired to be frequently a solicitor for his help. He gave me a seat near him that I might be always in his eye. He looked at me so kindly that my bones became soft like wax. He made me discard my clothes which teemed with lice, were torn and restitched in a number of places and gave me, instead, clothes so embroidered with flowers as to look like the skin of a serpent and so fine that the threads of which they were woven could not be traced with the eyes. His servant–maids, who were fair, bejewelled and smiling, frequently poured intoxicating wine into gold cups as unstintingly as the rain pours water, I had my fill of it so that my weariness was relieved. When evening came, I was full of joy and then took rest in his beautiful palace. As ascetics keep up their bodies for a long time to enjoy (in their physical bodies) the benefits of their asceticism, so I was relieved of the weariness of the travel of my limps, due to much drinking. Besides giving to poets food and drink in plenty the king gave them silk clothes with the loose ends of threads knotted, flowers made of gold in the shape of the lotus, and tall chariots with crowns made of ivory and drawn by four white horses with waving manes.

The poet proceeds on :

" In good time, he plied me with soft boiled legs of sheep fed on sweet grass, and hot meat cooked on the points of spits, in large chops which were cooled by being turned in the mouth from one side to the other. When I said I would have no more of these, he made me keep on, and gave me to eat sweets fashioned in varied shapes and of excellent taste" Then, "entertained by the music of the sweet drum (முழவு) and the well-tuned lute of the bright faced *Viraliar*;

"மண்ணமை முழவின் பண்ணமை சீறியாழ்
ஒன்றுநுதல் விறலியர் பாணிதூங்க,
மகிழ்ப் பதம் பல் நாள் கழிப்பி" - பொருநர் ll *109*–111

'I spent many pleasant days. On occasions, he entreated me to eat food prepared from rice; then I ate fine cooked rice, which with unbroken edges and erect like fingers, resembled the buds of the *Mullai* flower together with *currries* sweetened with milk in such quantities that they filled me up to the neck. So I stayed happily with him, and by chewing meat day and night, the edges of my teeth were blunted like a plough-share after ploughing dry lands". (ibid 102–121).

Likewise in *Siru–pān–ārruppatai,* the Chieftain stands near the bards entertained by him, attends to them individually, and personally help them to the dishes:

"விளங்கு பொற்கலத்தில் விரும்புவன பேணி,
ஆறு விருப்பின், தான்நின்று ஊட்டி" - ll 244—245

IDYLL THREE

Siru-pan-arruppatai

by Nallur Nattattanar

SIRU-PAN-ARRUPPATAI (Minor) சிறுபாண் ஆற்றுப்படை is a poem of 269 lines of the *ārruppatai* type, guiding minstrels playing the small yazh to–Nalliakkotan of oyma–nātu, the hero, of the Chieftain's munificence and of his capital fortresses of Eyirpattinam, Vellur and Aumoor, their inhabitants, their characteristic traits, and of the capital cities of the three crowned heads: Madurai, Vanji and Uraiyur; and those of the seven chieftain patrons: Pekan, Pāri, Kāri, Ay, Athikan, Nalli and Ori noted for their charity and learning-

The poet, Nallur Nattattanār of Etaik–Kazhi–nādu had the greatest admiration for Nalliakkotan, the prince of Oymanātu (ஓய்மாநாடு), for he is praised at the expense of the three Tamil Kings. After the times of 'the Velirs the Seven Lords of Munificence,' who were all brought to an untimely grave by the envy of the Tamil monarchs, 'the Yoke of Charity' borne by the seven together, was singly borne by Nalliakkotan. He was sprung of an ancient dynasty named ஓவியர் who formerly lived in Ceylon. His capital was Mūthūr (மூதூர்); the other important citadels in his dominions were Eyirppattinam, Veloor, and Āamoor, which are all described as fertile cities meeting the requirements of the needy. The greatness of Nalliakkotan is depicted; as

bearing all the true qualities of real greatness ingrained in him, gratitude, avoidance of low society, facial glee, goodness of heart, grace towards enemies who craved his pardon, and freedom from harbouring any kind of hatred; these being his moral virtues. Dashing courageously into fearful odds, helping an army in distress, resolutely carrying out in war his own will amidst the acclamations of heroes; these were his military virtues. also gratitude. Among other amiable qualities, were his towering wisdom in the company of the wise, his air of ignorance in the midst of ordinary mortals, his rewarding the poets in fit accordance with their ability and his common benevolence to the needy. His great gates were ever open to receive minstrels and poets. He was like the bright moon amidst the sparkling stars.

In this poem, there is a reference to the Velir's presentation of an ambrosial *Nelli* (*Emblica officinalis*) fruit by Athiyan to Avvaiyār. The lines are:

"மால்வரைக்
கமழ்பூஞ்சாரற் கவினிய நெல்லி
அமிழ்து விளை தீங்கனி ஔவைக் கீந்த
உரவுச் சினங் கனலு மொளிதிகழ் நெடுவேல்,
அரவக் கடற்றானை அதிகன்".

சிறுபாண் - ll. 99-103

also other observations and social customs which are of interest.

The king-fisher watches with steadfast eyes for a great while from the topmost branch of the *Kānchi* tree and darts furiously down upon the *Kayal* fish which swims deep in the unfathomable pool; in this act the green leaves of the water-lily or the lotus are bored by the nails of the bird;

upon the radiant lotus flower that has blossomed among these leaves, run in a stream, the black humming beetles to imbibe the honey thereof. These appear like the black-serpent *Kethu* endeavouring to swallow the moon.

Rice is pounded with long pestles (உலக்கை) of wood. bordered with strong iron rings; these rings by constant employment undergo much wear and tear and become blunt and smooth. This custom is still in vogue.

In certain houses, monkeys were brought up like children; where young monkeys and children played together and appeared as of the same blood. References also are to two towns of Eyir-pattanam (modern Marakkānam) and Mavilan kai; a deseription of Viraliyar - of the dancers kind and a descriptivē account of the seven patrons of old, -ll 84-103.

Nalliakkotan, perhaps the last of the Tamil Chiefs of Sangam-fame is eulogised also by Purattinai Nannāganār in *Puram* 176; also in Puram 376 and 379, - pleasing impressions of gratitude by the poet to his patron, and of mutual relationship that should prevail between them the patron's date probably belongs to 275 A. D.

இடைக்கழிநாடு was the sea-side part of Madurantakam in the present Chingleput district, the home of the poet.

IDYLL FOUR:

Perum-pan-arruppatai

by Katialur Uruttiran-Kannanar

PERUM–PAN–ARRUPPATAI, Major (பெரும்பாண் ஆற்றுப் படை) is by Katiyalūr Uruttiran Kannanār, and dedicated to Tondaimān Ilantiraiyan – the King of Kanchi. It is a poem of 500 lines, where a Perum–pānan, while returning from Kanchi loaded with gifts guides a needy *Pānan* – (Minstrel) to the court of this self-same hero. In this piece, a realistic picture of all the five physiographical division of the country is given and it is a mirror of the then state of the land and its society.

"The hunters lived in fortresses surrounded by thorny hedges (Kurinji) – their residences were thatched sheds of grass, guarded by fierce dogs, and well stocked with bows, arrows, spears and other implements of war and of the chase. The dwellings of shepherds (Mullai) with their flocks of sheep, cows and buffaloes, their beds of straw and leather, their womenfolk engaged in churning the curd early in the morning and the sale of ghee and butter-milk in exchange for grain in the course of the day are vividly portrayed. (ll. 147–166)

The houses of Brahmins had in front of them a shed with short legs to which were tied fat calves; the houses were washed with cowdung and had idols (inside them). Domestic fowl and dogs did not approach them. It was the village of the guardians of the Veda, who teach its sounds to the parrots with the bent beaks. If you (bard) reach (the place), fair faced bangled ladies who are as chaste as (Arundhati), the little star which shines in the

north of the bright, broad sky, will after sunset feed you on the well-cooked rice named after the bird (explained by the commentator as the rice called *irasannam*) along with slices of citron boiled in butter, taken from the buttermilk derived from red cows and scented with the leaves of the *karuvembu*, and mixed with pepper-powder.

Beyond this village lay Nirppeyarru; this word means 'the place named after water' and most probably refers to Katalmallai which came later to be called Mamallapuram and was the chief port of the rulers of Kanchi. Near this place too, Brahmanas flourished; for it is said "crowds of girls played with each other while they bathed; and one of them lost her ear-ornament shaped like a crocodile. A kingfisher, coloured like sapphire, seeking for prey took the jewel in its bill, and instead of going to the leaf of the palmyra tree filled with birds, sat on the *yupa* at which learned Brahmanas had finished their sacrifice; i looked like a swan lamp on the mast of the boat of the Yavanas and twinkled like Venus which heralds the dawn. - ll 311-8. This sea coast town though not quite so large as Kaverippūmpattinam was a flourishing centre of commerce

*Ilanthiraiyan's date of rule at Kanchi may be placed in A. D. 190,-and as a contemporary of Chola Karikala, as the same poet Kannanār who is the author of *Pattinap-pālai* celebrates the Chola and his capital city Puhar in this later poem. Ilanthiraiyan was a descendant of Vishnu in the family, as given by the waves of the sea, i. e. திரையன் 11. 28-31.

Ilanthiraiyan was himself a poet, as there are extant four of his lyrics - *Puram* 185 being in the important role of the personal character of the King in the promotion of good rule, harmony and happiness in the Kingdom - the other lyrics being in *Narrinai*, 94-99 and 106. and the sweet-smelling tender fruit plucked from the tall mango tree and pickled. - ll. 297-310.

"Its grand shore was surrounded by ships which brought horses, white like milk, with waving manes, from the west and the products of the north. In the streets covered with sand there were ware-houses guarded by servants; in many streets there were mansions of several kinds, reaching the sky, where merchants resided. ll 319-24. It was a prosperous place; for food was abundant in its houses; the bulls that plough (the fields) so that crops may be raised, the cows that do not approach (the bulls), rams and dogs wander about it. The women wear curved jewels; their fine cloth waves about the forelap round which there is a zone strung with bells, like the dew formed on the thin boughs of the *Cassia* (Konrai); they walk like the peacock which cries with joy on the neighbouring hills. They play games with balls made of thread, while their gold anklets tinkle, in houses which are so tall as to reach the sky. They play gently the game of *Kalal*, with tiny gold balls made in the shape of the nuts of the *Guilandina Bonduce*, on sand spread like pearls, while their short bangles are moving (up and down). ll. 325-335.

" After passing through many other villages where ancient Tamil cults like those of Murukan flourished, the traveller reached Kanchi (or rather its suburb Tiruvehka) where the god slept on the serpent couch, like an elephant resting on a hill where grows the *kandhal* (*Gloriosa Superba*). ll. 371-373. This is the earliest reference in Tamil literature to the worship of Vishnu stretched on his serpent couch. When this image of Vishnu was first conceived, we do not know, but the Anantasāyi sculptures we now have in India do not go beyond the age of tne Guptas." - P.T.S.

After crossing the groves and streams of Tiruvehka, one reached the city of Kanchi, or Kachi, as the name became in Tamil. In its groves, watching for the time when the men, with stick in hand, are negligent the pregnant monkey siezes (part of) the rice mixed with ghee intended for the elephants whose trunks hang down. Its long streets have deep ruts made by the strongly built chariots drawn by elephants whose ferocity had been quelled by being tied to posts of hard-wood. The army which guarded the place consisted of invincible, strong, and celebrated warriors. In its shops the people of the very fully inhabited houses were constantly selling and buying. Its gateway cannot be reached by people who prevent the flow of charity. It *is* protected by a forest all round. It shines like the seed-vessel of the many-petalled lotus on the navel of the blue-hued, tall god (Vishnu) from which was born the four-faced Brahma. The high fortwalls were built of brick. It is the greatest of the cities in the wide world covered by heaven and surrounded by the sea, which smells of meat, like the jack tree which produces the sweetest fruit of all, without putting forth flowers, and to whose strong, thick bough resort crowds of cooing pigeons. That city is superior to others in its glory, and in the fact that many men worship there and hold festivals in it. From the city rose as much uproar as when the five Pāndavās who possessed big chariots with carved tops and invincible might, met and defeated the hundred (kauravās), who attacked them with a limitless army in a battle where-on rivers of blood floated down the black corpses of white-tusked elephants, which looked like the clouds roving on the red evening sky where the fair-faced crescent shines, and uttered shouts of victory. There resided (Ilantiraiyan) the

generous lord who was the greatest patron of the bards who sought his help - ll. 393-420.

"It has to be remarked that in the above passage the reference to many men worshipping and holding festivals in Kanchi probably means that representatives of the Northern Agama cults-Vaishnava, Saiva, Jaina and Buddha-lived in that city, as they did when Ywan Chwang visited the city two centuries later. In the description of the Bharata battle may be noticed traces of the influence of the later Sanskrit literature characterized by violent hyperbole, unknown to the ancient Tamil bards. This is due to the fact that the author Kannanar, son of Rudra (Uruttiran-kannanār) was a Brahmana, and that the subject of the poem was Kanchi, which, had been Aryanized for about a thousand years before the times of the author,

"Vishnu is referred to as the ancestor of Ilantiraiyan, and described as having traversed the broad earth; as having on his breast a beautiful mole and as being of the colour of the sea.

" The kings who waited with tribute in front of Ilanti-raiyan's court are compared to the sailors who wait on canoes which ply across the broad Ganges on whose bed gold particles roll, which is difficult to cross, flows down from the brightly shining tall peaks of the fair mountain where the winkless gods reside, and tears through the white foam of the waves of the sea. ll. 429-34. The goddess round whom the *Tuiangan* is danced has been in this poem converted into the Aryan Mother-goddess whose great womb gave birth to the Red God who wears yellow (gold) ornaments and killed the cruel demon on the expanse of the

white waves (of the sea.) ll. 454–59. The Universe is referred to "as the beautiful, cool world named after the jambu fruit, i.e. Jambudvipa. There is besides an allusion to the science of horses. l 487. Finally *munis* are said to "tend the red fire with sticks brought by white-tusked elephants." 11. 498–9. Not only Aryan ideas but also Sanskrit words occur more frequently in this poem than in the early anthologies; a few examples of words borrowed f.om Sanskrit, are *sagadam*: (l.1.50) *Nādugam* (1.55), *theivam* (1.104) *būdam* (1.235) *endiram* (1.260), *taruppai* (1.264) and *amudu* (1. 475). But, notwithstanding the freer use of, Aryan allusion than in contemporary poetic productions, this poems has not been influenced by Sanskrit literature as such; it is a specimen of the guide (ārruppatai) class of poems and fully maintains the traditions (called in Tamil *marapu*) of ancient Tamil literature. It describes the life-conditions of the five regions and the customs of the Tamil people quite like other Tamil poems of the early epoch, though as it was composed in Kanchi, then the headquarters of Aryan culture in Tamil India, and there are abundant traces of Aryan influence. They are: Vague phrases of praise such as that he desired to destroy his enemies' fort-walls and capture their crowns, but not to make peace with them - 11. 450–453. - the descendant of Tondaiyar–1. 454: and others.

" You are born in the family of (the chola who is) the descendant of the sea-coloured Vishnu who strode over the broad earth and has a blessed mole on his breast, the king noted for being the chief among the three sovereigns whose armies with their loud drums guard all the beings of the broad earth. (The chola is chief among the kings)

because he is as faultless as the rightwhirled chank (வலம்புரி) which is reputed to be the best of the shells that come from the bright ocean, and his sceptre repels injustice and desires justice. You (also) belong to the family given by the waves. ll. 29-36.

The cholan of Nāgapattinam went through a cavity (on the surface of the earth) to the Nāgalokam and embraced a Naga girl, who brought forth this Tiraiyan, the hero of this poem.

An expressive Eulogium on rhe Hero is found in the texts; and it is here given:

"கங்குலும் நண்பகலும் துஞ்சா இயல்பிற்ருய்,
மங்குல் சூழ் மாக் கடல் ஆர்ப்பதூஉம்
'—வெஞ் சின வேல்

கான் பயந்த கண்ணிக் கடுமான் திரையானை
யான் பயந்தேன்' என்னும் செருக்கு."
— தனிப்பாடல்

IDYLL FIVE

Mullai-p-pattu

by Nappūthanār

Mullai-p-pāttu is the fifth of the Series, composed by Nappūthanār, the son of a jeweller, or rather dealer in gold of Kāvirip-pūmpattinam. It is of 103 lines, the shortest of the long poems.

Put very briefly. the story of *Mullai-p-pāttu* is that of a love-lorn heroine awaiting (in her fond and loving thonghts) the return of her hero absent on a military campaign. The season is spring. She pictures him in camp, and the neighing of his horses rings in her ears. Finally, her lover is restored to the patient lady. The idyll is couched in the form of a conversation among the heroine's attendant matrons. disclosing her state of mind and that of the warriors in camp, and incidentally the nature of the southern rainy season and the great prowess of the hero. It is thus, an ancient poem, on lines that have very long since become familiar to the world. It is the setting that is of interest now.

Thc above relates, as how the ancient Tamils recognised the then state of society as consisting of men of the hills, herdsmen of the forests, cultivators of the plains, fishermen and seamen of the coasts and hunters of jungles: each class with its inherited cult and customs. This observation leads by way of corollary to the suggestion that the order in which the *thinai* or districts, their descriptions and their people are placed, connotes successive stages in civic life. That is, the ancient Tamils passed from a primitive life to civilisation,

successively from a wild life in the forests, thence to an agricultural life in the well-watered plains and onwards to that of fishermen and seamen on the seaboard, including a high civilisation as merchant adventurers. Later on, the hunter's life of the jungle was also recognised as a life apart.

As has been above shown, each of the stages in civilisation was held to have developed a charaeteristic temperament. A poet was therefore bound to set his song of love and war according to the district in which his story was placed and the rules which were prescribed for him. Neverthless, he was able, by attention to minute and elaborate details, held to be appropriate, to produce a beautiful as well as a typical idyll. In the present poem the scene is laid in the *Mullait thinai* or pastoral district, and accordingly the following characteristic environments (*Karupporul*) are incorporated in it: the food grains are *ragi* and *sāmai*, the animals are stags and hares; the trees *konrai* and *kurunthu*; the flower, *mullai*; the birds, wild-fowl; the occupation, grazing; the music, *sādhari*, clamorous songs with bucolic sports; the water, fresh streams; the deity Māl or Vishnu, (which looks as if the Aryans had already appropriated the local god, Mal, (மால்) to their own Vishnu); the season and time winter and evening; by winter, understanding the rainy-season; and there are other minor obligatary details.

We find that particularly all the early poems contain similar details of the *thinai* chosen, and hence one may surmise that the earliest Tamil poetic compositions were Pastorals. This may well have been the case, as the beauty of the *Mullai* or pastoral country and the comparatively restful life that came to those men by turning to grazing herds and cattle for a livelihood may well have first roused the poetic faculty in them to activity.

A prose rendering of the idyll is as follows:—

"On a winter evening, before the gathering in of night, when the fast sailing clouds—even as Thirumal (Vishnu) bearing Lakshmi on His bosom, and the *chakra* and the right-spiral chank (conch) in His hands, heightened Himself when Mahavali poured water into His palms—rose high aloft into the heavens, taking in the cold water of the roaring seas, and having rested for a while on the high mountains eneveloping the expansive world, were pouring out their heavy rain, then the aged matrons of the palace bent their steps to the outskirts of the well-guarded city, and offering to the deity a *nazhi* of paddy and sweet-smelling *mullai*, which had blossomed to tunes resembling those of *yazh* hummed by swarming bees; stood with folded hands waiting for words of omen.

"And having heard, they returned and spoke to her (the heroine) who had jewels lying loose on her person and pearly drops of tears collecting in her flower-like eyes darkened by collyrium. The words (of good omen that they) heard were those of a young cow-herdess, who with arms crossed over her shivering shoulders, observing the impatience and trouble of young calves distressfully held by cords told them that their mothers would very soon come to them driven from behind by herdsmen with crooks in their hands. (Said they), "Thou, of *mamai* complexion, such were the words of good omen that we heard. Be Thou comforted. It is certain thy lord crowned with victory will soon be here, laden with the spoils of war and the tributes of his enemies."

"Uncomforted even by these profuse words (of sympathy), she contemplated her lord, now missing from her

side, in an encampment, bordered by streams and as expansive as the sea in the midst of a jungle. (Her mind's eye saw) his camp pitched in a wide jungle which had been cleared of far-smelling *pidavam* and other green thickets after the fastnesses of the Vedars, (huntsmen), who formed the enemy's frontier-guard, had been destroyed. It was fortified by a hedge of forest thorms.

"At the junction of straight long streets of camp, thatched with green leaves, small-eyed elephants with cheeks emitting ichor stood on guard, refused to eat the bundles of tall sugar-canes, stalks of paddy and sweet leaves, and [only] brushed their faces with them and laid their trunks over their sharp-pointed tusks, while young elephant-drivers in their northern dialect urged them to eat the masses of food [before them.] pricking them with their sharp-forked goads.

"In his tent supported on poles [fixed in the ground] and secured by cords, [his] quiver of arrows—such as emboldens one not to fly from the field—hung from [his] bow, just like the ochre dyed cloths cf austere *andhanas* (Brahman ascetics) are suspended from their triple wands. The [tent-poles made out of] spears with carved flower-heads and shields are the [warrior's] only protection.

"Encircled by these [tents] and amidst the armies speaking many different tongues is set apart the [King's] tent of different coloured canvas, supported on well-seasoned staves. Damsels with arms adorned with small bracelets and with tresses which fall on beauteous shoulders are on guard both day ane night, their multi-coloured belts shinning with giittering daggers, and move about with oil cans lighting numerous lamps replenishing them with oil, and trimming their wicks as they burn out.

" At midnight, long after the long-tongued bell has rung all to rest, aged body-gaurds of majestic bearing go around the camp with drowsy eyelids like full-blown *punali* creepers and bushes shaken by drizzle and gentle breeze, and, those infallible in calculating time, announce the hour of night thus:—" O Thou that vanquisheth thine enemies in this wide world surrounded by roaring waters, this is the time of night as seen from thy *nalika-vattil*," water-clock.*

" Valiant Yavanas (Graeco-Romans) of fearful appearance and muscular build, clad-in tight jackets, which cover their bodies and hide their horse-whips, stand outside on guard. Within the elegant well-lit inner appartment, adorned with tiger-chains of skilled workmanship, well-clad dumb Mlechas (who make themselves understood by signs) attend on the King, who spends a sleepless night absorbed in thoughts of (coming) battle.

" In that camp, filled with sweet music of the drums of victory—the camp, the very thought of which makes his enemies quake with fear—the King reclining on a bed, supporting his head oa arm wearing a *kadakam*, and thinks of his men who hewed down their enemies, of his elephants forgetful of their females and wounded by hard-hitting swords, of his warriors gaining laurels by hewing to the earth trunks of elephants that fall and quiver like serpents, (of men) who sacrificc their very life in battle, jealous to gain victory for the honey-filled wreath and bounty in reward, and of horses in pain that decline to eat their grass, pricking their ears on hearing the sound of the piercing arrows on their shields of protection.

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* *Nalika vattil* is a clepsydra or ancient water-clock. It consists of a graduated metal cup with a hole in the centre placed in a vessel of water. As the water rose in the cup it indicated the hour.

"With the flame of the thick wicks burning steadily out of the hollow of the hands of golden statues, in her beautiful apartment, in her great palace of seven storeys, the Queen remembers the King, meditating thus in his camp; and contemplating many things, she quivers as a peacock pierced by an arrow. She secures fast (her) wristlets that have loosened and slipped down, and breathes deeply, pining over the absence of her lord, lost tn contemplation of him.

"And as she heard the sound of the rain-water falling from the corners of her mansion, she was reminded of her lord's promised time of return; (when): the neighing of the steeds attached to his chariot of invincible fame reached her beautiful ears - the King returning from the victorious field coveted by his enemies, with streaming standards which knew naught but victory.

"(Behind him), followed his large army with horns and conches blowing, leaving behind them: the profuse *valli* roots that matured in that season, the stag with his knotted branching horns frisking about with his hind amid ripening stalks of *varagu;* grown in want of the rains which now begin to drizzle in tiny drops with the beginning of the winter (season), the flowers of *kāya* trees thiekly overgrown with profuse leaves put forth their dark flowers like (collyrium), the *konrai* trees with their tender leaflets and clusters shed their flowers as a shower of gold, the closed buds of white *kāndhal* open out its blossoms as the wide open palm, and the *thonri* (rounded red-lily) which had put forth its blood-red blossoms as they came along tha wide red sandy paths overgrown with forest vegetation*.

* First contributed by the author, to the *Magazine*, St. Joseph's College, Trichinopoly, 1920; and to The *Indian Antiquary* Vol. LII, 1923, pp. 13-16.

IDYLL SIX

Maturai-k-Kaanchi

by Mānkuti Marutanār

MATURAI-K-KANCI (மதுரைக் காஞ்சி) by Mānkuti Marutanār is dedicated to Pandya Netunchezhyan. It is a poem of 782 lines, the longest poem of the series, in praise of the hero's ancestors; his prowess, the beauty of the capital city, its products, its ports and trade and the streets and its fortifications. It is almost the poet's full length description of Maturai, and the Pandya country under the Pandyan's rule. There is the poets wish that his patron should spread the benefits of his rule over all India, ll. 190-6; also 70-4. The poet makes particular mention of the farmers and traders of a place called Muduvettilai, as numbered amongst his most loyal subjects for many generations. (ll. 116-21) He refers to the battle of Talaiyalankānam, calls the Pandya king, the Lord of Korkai and the war-lord of the southern *Paradavar* (ll. 144) hinting that the people of this fishery coast forms an important section of his army, and praises the king's heroism in war, his liberality and love of fame (ll. 197-206).

Now to come to the poem. The poet, whose mission was to teach the path of salvation to his friendly soverign in the zenith of his worldly splendour, approaches the king cautiously and dwells first on all the inestimable virtues of his sovereign to show that he is not blind to the merits of his

patron. The poem is in short a long eulogistic address to the king. It begins thus; You have sprung from a lineage of kings who ruled the kingdom in an unparalleled way. In your land seasons never failed to yield their timely fruits, rain came right in the season; fields yielded crops a thousand fold; your land was quite free from calamities. Your land can fare well even without rain on account of the unceasing supply of water in the river Vaigai; your subjects are rich as land-lords or as traders. Oh! famous victor at Talayālankānam and Lord of Korkai, the famous seat of pearl fishery, You will raise up the status of your friends and impoversih the kings who oppose you in battle. May you fare like the crescent (the waxing moon) and your foes like the waning moon. Temptations cannot make you swerve from your word; in war you won't flinch back ever so little though heaven and earth face against you; you have got the greatest disdain for ill-gotten wealth is really commendable; you take delight in the fame of bestowing rich gifts. Oh my motherly lord. I shall tell you a certain thing; hear me; let your delusions give way; what is the true relation you bear towards all this splendour. I cannot show you the thing which I well wish to show you. For a knowledge of it (the indescribable bliss which every human soul should aim to attain and for which the human body is given to; this is known as கந்தழி in Tamil) you should go to an ancient sage. Sovereigns of world-wide reputation as conquerors, who died uselessly without bestowing any thought about extinction of future births, are as innumerable as the particles of sand on the shore of an ocean. May your earthly fame last permanently on the face of the globe.

"After thus throwing some darting hints, the poet hastens to describe the splendour of the ancient town of Madurai."

"The city of Madurai, the metropolis of the Pandyan kingdom is situated in the midst of land composed of the five characteristic regions: the mountain region or KURUNCHI, the jungle region or MULLAI, the desert region or PALAI, the region of fields and vegetable gardens or MARUTHAM, and the oceanic region or NEITHAL, and bedecked with flourishing cities and villages where the inhabitants live comfortably and contentedly intent on their several occupations. The banks of the river Vaigai with magnificent trees of various kinds spreading their branches wide and high are bedecked with the cottage-villages of *Pānar*, a low caste tribe who could not live within the city walls. Ditches around the fort are deep with bluewater; the ramparts of stone rise into the region of the celestials. The high and wide gates of the fort with frame-work of great height bearing several storeys, and with doors ever smeared with ghee are busy like the ceaselessly flowing river, with throngs of men who pass incessantly under it.

The day bazaar is then described. Flags of beauty raised in honor of divine festivals, flags commemorating the capture of foreign cities by the generals of the king, flags in honor of triumphs in war, and other flags to denote various other things, all wave majestically like cataracts flowing down the hills. Also elephants like ships in the turbulent sea, cars with the flight of wind drawn by brilliant horses, magnificent chargers with deafening tread mounted by trained riders, drunken soldiers wrestling with one another, all frequently pass and repass through the bazaar thoroughfare. In the great bustle

caused by the passage of the fourfold royal army, pedlars and sellers of petty articles of merchandise, such as fragrant unguents, flowers, garlands of various hues and patterns, perfumed powders manufactured by the conjoint work of several persons who have divided their labour between themselves, betel leaves, spiced arecanuts, lime slaked from burnt shells; these petty merchants get afraid very often of any accident. After the bustle of the army is over, they begin to breathe fresh life and sit under the cool shade of sky-reaching mansions and offer their commodities for sale by crying out to the passers-by. Women of gentle appearance with grey and plaited tresses go from door to door offering spices to young dames to make them happy in the enjoyment with their husbands at night. This is the bustle in the bazaar about sunset.

The night bazaar is then described. Wealthy lords with their shining retinue pass through the bazaar. The faces of dames standing on the terraces of houses alternately hidden by the waving flags appear like the moon emerging from clouds. The roar of the drum-beat for the holy festivals deafens the ears. Men and their wives with flowers in their hands go along with their children to the Buddhist chapels. All places of religious sanctity such as the residence of sages, the residence of penancing devotees, the Jain shrines with flower gardens, schools of morality are all very busy. The noisy traffic of merchants trading in foreign merchandise, of priests, generals, ambassadors and spies, of manufacturers of bangles from conches, of borers of precious stones, of goldsmiths, of cloth-merchants, of painters, of weavers offering their clothes for sale, of sellers of vegetables and of sellers of different sorts of diets, produced the appearance of the mingled cry of different birds in a grove.

"The early part of the night is then described. At sunset, the full-moon rises to the great cheer of the people; dames hasten to prepare garlands, aromatic odours etc. The courtesans are busy in enticing wealthy young men. Maravars (a class of fearless men living in the districts of Madurai and Tirunelveli) get drunk and wander riotously in the streets. Hypnotic dances of Velan, the round dances of females and songs of various kinds can be witnessed everywhere.

"Then, the second *Jamam* is described. The conches cease to blow; the wooden stands or pillars in the front of the shops are pulled down and the shops are closed; Women go to sleep; sellers of eatables go to bed; actors and dancers begin to repose. The whole city presents the appearance of a sea whose bustle is over.

"The third *Jamam* or the time between midnight and 3 A.M. is then described. The king's sagacity is herein manifested on the principle 'set a thief to catch a thief'; he has appointed watchmen well versed in all the arts of theft; dexterity and fearlessness are their great vtrtues. They roam quite fearlessly in the streets in spite of heavy rains and floods like tigers in search of prey. They peep slyly into the rendezvous of crafty thieves and robbers. A very graphic description of an 'accomplished' robber is given; in the epic of *Cilappatikāram*, also the description of an arch-thief is found. Theft should have risen to a fine art in those days. But for the appointment of guards who knew all the ins and outs of the art of theft, the people's property should have been in great danger of being stolen. The complexion of the arch-thief is jet-black which merges with darkness and makes him quite invisible in the dark; he has a spade with which he could split rocks and planks; he

has also got a sword to serve him in defence when suddenly caught in spite of his caution; his feet are protected by shoes probably to escape detection from foot-steps; he is clad in soft cloth of jet-black hue; a rope made of cotton fibres with a clip at one end serves him as a ladder to climb up any wall and this is wound round his waist; his eyes roll slyly in search of jewels and treasure; he is so dexterous that when detected, he could hide himself within the twinkling of an eye. The guardsmen who are a terror to the burglars are noted for their undaunted courage and detective skill that has won the approbation of the wise. They are dead shots as their arrows never fail to bring down the thief.

"The fourth *Jamam* or break of day is then described. Brahmins rise up very early in the morning and begin to chant the Vedic hymns and the noise is like the humming of bees. Musicians harp the tune of *Marutham* on the chords, the bazaarmen smear their shop fronts with the cow-dung paste; toddy shops are very early open and invite men addicted to drink. Dames sleeping with their soft bosoms pressed to their husbands' suddently get up, to do their daily routine as the day is about to dawn and the creaking noise of the opening doors is heard everywhere. The public drum sends its roar far and wide and announces the dawn of the day; the cocks which are the natural time-keepers in several houses cry cock-a-doodle-doo; swans and peacocks in the royal mansions raise amorous cry. The tame male elephants bleat in response with their endearing mates. The wild beasts, namely, the tigers and the bears in the royal menagerie send their wild roar. Thus dawns the day.

"The city of Madurai is ever busy with the run of elephants, chargers and cattle which come as foreign revenue

from the feudatory kings. The city resembles the celestial city (*swargam*) in splendour; it is the fit city for salvation. After thus describing the heavenly city, the poet addresses the king in glowing terms.

"Oh, Netunchezhia! the king of such a gracious city; you, after enjoying the sweets of conjugal bliss with tender maidens the paragons of beauty and charm, with long adorned-ears fascinatingly resting on their shoulders, get up early and bathe and adorn your beautiful person with rich ornaments. You send for soldiers, warriors and generals who have done meritorious service on your behalf, and enliven them with encouragement. You are lavish in your bounty to minstrels and bards. Oh my dear lord! you should follow the example of your renowned ancestor, Muthukudumi, who conducted many *yagams* in strict conformity with the Vedic rules;like him you should try to get a knowledge of (eternal bliss) by resorting to a Brahmin sage of antique celebrity. This is the only whole-some advice which I can give you. May you prosper amidst the acclamations of sages like the rising Sun on the blue ocean and like the full moon in the midst of brilliant stars.

"This poem has much historic interest; it is a word-painting of the ancient town of Maturai about nineteen centuries ago. It is a mirror wherein the civilisation of the ancient Pandyan kingdom is reflected. It is also a faithful record of the ancient customs and manners of the Tamil race. Clothes were washed in sour rice-water and ironed, as is the custom even at the present day. – S.A. Thirumalaikolundu Pillai.*

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* *The Light of Truth* or *Siddhanta Dipika* IV, 1900 pp. 227, – 230. also see Prof. Sundaram Pillai's account in *Madras Christian College Magazine*, 1901. pp. 120 – 124 – also P. T: S. – History of the Tamils pp 453–459.

IDYLL SEVEN

Netu-nal-Vaatai*

by Nakkirar

* Trans: and Notes by the author J. M. Somasundaram Pillai.

NETU-NAL-VAATAI or "the long good winter wind" is the seventh of the collection of the "Ten Idylls" The author is the uncompromising critic, Nakkirar, the President of the Third Tamil Academy at Madurai. The hero of the piece is the Pandya Nedum-chezhiyan, the victor at Talaiyalānkānam, a relentless warrior of the time. He is known in classical lore as a far-famed and victorious severeign who gained a momentous victory over the armies of the C'era and C'ola with their allied forces. The "Augustan Age of Tamil Literature", to which this piece belongs is generally recognised as the 2nd 3rd centuries A. D.

The poem is a simple description of the later rains, or in Tamil idiom "the season of the rain-winds from the north." It consists of 188 lines, the first 70 or 72 of which are devoted to a mere description of the season and its features. Then follows a description of the city, its palace and its interior apartments till the author takes us down to the main bed-chamber of the great Pandya. This is followed by a description of the chamber, on the bed of which is introduced to us the queen in distress. She is lightly dressed and fairly bereft of all ornaments, and is in great distress and anxiety at the absence of the king, who is away on the field of wari In this distressful condition, the whole of her entourage exert

themselves to the uttermost to find some kind of diversion for her that would turn her thoughts from this one all engrossing absence of the monarch. Finding all their efforts proving futile to bring some relief to her, the eldest among those in attendance, who could claim to be the foster-mother of the queen, hits upon a device to offer prayer to the Goddess of Victory that the king might return victorious to his capital then and there. This device is made very skilful use of to point out to the queen how the king is occupied in camp, and at dead of night which is a time of so much distress to her, and ends with the prayer that he might return victorious to his distressed queen immediately. The king is there introduced as having been wounded. He has returned to camp for medical aid. But instead of attending to this necessary work he goes about visiting in the camp all those veteran soldiers who, like him, fought at the front and have been sent back to the camp to have their wounds attended to He is shown as being led from tent to tent by his general who introduces the wounded soldiers. The king receives each one of them with a smile on his lips and offers them words of encouragement and consolation. It is thus that the king is occupied, the old servant points out to the queen and follows it up with the prayer that he returns victorious. The peem is a *tour de force*, and exhibits the poet at the height of his power.

As such, the main theme is Love in separation. The season is winter which is here exquisitely described. The hero is out in camp on a campaign, and the queen is pining away at home at the absence of her lord. The action of the hero reminds one of Shakespeare's " Royal Captain " on the morning of the famous battle of Agincourt walking from watch to watch,

from tent to tent, with "cheerful semblance and sweet majesty" comforting his brave but wounded soldiers. Meanwhile, the queen's maids, failing in their efforts to comfort her otherwise, pray to Korravai, the Goddess of War for the victory of their king and his speedy return.

Here follow the text of the poem:–

"The winter clouds gathered round the hills, and the unfailing rain poured down in torrents. The earth seemed trembling with piercing cold. The shepherds liked not the heavy rain. Grieved at parting from their homesteads, they with crooks in their hands drove the cows, bulls and their kind to other pasture less exposed. Their garlands of *Kāndhal* (*Gloriosa Superba*) were shattered by the spattering rain. Their bodies shivered in the biting cold; their teeth chattered; they crowded round a fire, warmed their hands and pressed them on their cheeks. Animals forgot to graze; monkeys shivered and shrank; dashing winds blew down birds in roost; shivering kine kicked their calves and did not admit them to teats. Such indeed was the cold of winter, when, at dead of night, the cold wind seemed intended to strike the very hills with chill.

"All along the path, the tender *musuttai* creeper (*Iponaea Candicans*) of many branches put forth its white flowers with rounded back along with the gold tinted *peerkku* (sponge-gourd) on every thicket.

"Rain ceased a while, and carps washed down by the swift current, now came up-stream in the smail side channels. Flights of rain-beaten cranes with slender, yellowish-red legs and snowy feathers, along with red-veined herons, now occupied the whole of the wet white sand-bed of the stream, over-spread with the soft black silt, and fed on the shoals of carp. Rising white clouds ceased to rain, and the expanse of the sky was filled with small dewdrops.

" In the broad beautiful fields filled with elean rain water, the full-grown stalks of paddy were bent with the weight of the ears of ripening corn, also huge thick-set clusters of maturing green areca-nuts, glistened from thc bluish sapphire like necks of palms, and cocoanuts swelling round and big with sweet milk and soft kernel like gems from the tops of trees of huge trunks.

" Large groves, the-tops of which once showered blossoms set thick on their high crowns, now sent down a continuous stream of cool drops of rain-water glistening in the Sun.

"Sturdy men (foreigners) with sinewy round arms and high shoulders, wearing garlands of leaves and flowers round their necks, the ends of their garments hanging loose on both sides, moved to and fro in exhuberant spirits, drunk with sweet oddy, through the streets with storeyed buildings, wide and sandy as river-beds of that prosperous and ancient city and unmindful of the oold drops of the drizzling rain.

" Stately young ladies with broad high shoulders, strong and sleek with the mark of white ehank bracelets sunk in the flesh, soft and beautiful in appearance, wiih teeth white as pearl, of broad and benignunt eyes, beauteous with shining bent *Makara* (shark-mouthed) ear-rings, learn of the approach of coming night from the fragrance of the blossoming buds of *Pichchi* (a variety of jasmine) left by them in their flower trays. Lighting up the wicks of their iron lamps, softly wet with soaking ghee, they offer worship to their household deities by scattering paddy and flowers on all sides, and standing with uplifed hands held in worshipful posture. The advent of night is likewise celeberated in all the streets of prosperous merchants, confused as to day or night, the domestic pigeons do not go out in search of food with their

mates. but remain dull on the ridge-boards of houses now on one leg then on the other to relieve the strain.

"The minor domestics of the well-guarded mansions of the vast city are engaged in grinding and mixing perfume on the hard and polished surface of grinding-stones black as gram. The white sandal-stones brought from the North lie without use, as it is too cold for the use of the southern sandal paste. Nor do ladies wear garlands of flowers in their hair, but only a few stray flowers as auspicious signs instead. They burn instead in fire lighted with sandalwood, eaglewood with candied sugar to warm the tresses of their hair. The beautiful red fan of skilful workmanship is hanging encased from a hook in a corner overspread with silvery cob-webs.

"The summer bedrooms in the topmost storeys, high as thc abode of the gods, instead of letting the Zephyr blow in gently as in summer, have the well-fitting double doors of their numerous windows bolted fast. The drizzling rain makes the young and old alike discard the narrow mouthed water-jugs and gather round the forked fire pan to warm themselves. The dancing women hug to their bosom their black-bodies guitar (yazh) to give the strings of the yazh the necessary warmth for use. Lovers separated from their beloved are weeping in sorrow. Thus reigns supreme the winter with a profusion of timely rains.

"The glorious Sun sending forth his rays on all sides to the extremity of the extensive sky was gliding towards the west. At such a time, when the gnomon does not cast its shadow on either side, in the middle ten days of the month of *Chittirai* (Chaitra–April–May) at mid-day, men skilled in architecture (*Silpa*) with their lines, mark the exact directions of the compass. With due regard to the presiding

deities of the various directions, they mark out the sites of the various buildings befitting the dignity of kings of high standing. Encompassing all these runs a high wall with a gateway, the door of which is wrought with massive iron plates and nails, and painted with réd ochre. The double door well-joined and provided with bolts, carried in the middle of it a representation of the goddess Lakshmi, with a she-elephant and a blossoming lotus on either side; fitted together by skilful carpenters, the great doors showed no crevices and were strong, and remained fixed to strong stone-beams carrying a similar representation of the goddess of Victory, Lakshmi in the middle, and bearing the name of the constellation, *uttiram* (*Denebola or B Leonis*). Further they were smeared over with oil and white mustard to propitiate the gods.

"The large tower gate with the surrounding high walls, looked like a tunnel cut through a mountain, and was high enough for victorious elephants carrying royal standards on their backs to enter with case. In the front part of the courtyard, overspread with fine clean sand, the long-tailed yak and the short-legged swan frisked together in sport.

"The neighing of the horses, restive in their stables and surfeited with grass; the river-like gurgle of the rain-water rushing through the shark-mouthed spouts from the terrace, where the King used to enjoy the moon-light; and. the trumpet-like cry of the proud softly moving peacocks with their long and soft feathers held together-all these together glve one the impression of a mountain dense with forest. Such indeed was the royal palace of flawless appointment, the abode of the goddess of Prosperity (Lakshmi).

"Lamps of skilled Yavana workmanship, made in the form of beautiful damsels holding lamps in their hands, their thick wicks fed with ghee and burning brightly, wick and ghee being renewed as often as either of them burnt out, lighted the various sections of the palace, kept under such strict guard that no man, not even the servants, had free entry except the far-famed Pandyan king. The palace looked as majestic as the hills; and the flags of various colours floating high in the air over it looked like rainbows settled on them.

"The inner chambers, fair to the sight and named after the inset figures on the walls, were plastered clean white; the supporting pillars were strong and round, and of the black colour of the emarald, the high walls with bunches of flowers the whole presenting a beautiful appearance.

"The tusks of war-like elephants that fell in battle, of forty summers, cf great beauty, with white - spotted foreheads and of strong drum-like legs, wrought in to shape by chipping off their round sides. Large thin sheets of metal with their surface filled with the scenes of hunting and flower covered gardens worked in by the deft chisel of the artisan and inset with coloured wool to show black-lines etc, on tigers and other animals, are fixed between the tusks to form the frame of royal couch. Its legs are stout and round at the bottom, becoming thin and straight as they near the frame. On all sides of this ivory-eouch hang beautiful strings of pearls.

"The beautifully soft and well fitting bed is over-spsead with the softest down of the amorous swan. A well-washed sheet covers the whole. The bed is amply provided with pillows

and sprinkled over with the fragrant and soft petals of purple water-lily *(Sengazhuneer)* and other flowers.

"The King is absent on a distant campaign. The queen whose breast many a necklace adorned before, now wears only her long pointed *tāli*[1] which lies loosely on her bosom. Her beautiful face shows the dried up hair of her front locks The heavy lustrous *makara* (shark-like) pendants having been removed, her ears show but little elongation. wearing as she did only a pair of small ear-rings sticking elose to her ears. On her fore-arms, scarred by the habitual wearing of golden bracelets, and adorned by the orderlv growth of hair, she wears but a pair of conch shell wristlets and the talismanic thread; her fair red fingers wear but a solitary folded ring *(Mudakku)* made in the shape of the open mouth of a salmon. Her body which used to be clothed in the costliest silk, embroidered with flowers, wears now but a common cotton cloth not quite free from dirt. She thus presented the form of a picture as yet unfinished, and without the final touches by the painter. Her delicately built chamber-maids with slender waists and

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1. *Tāli* sacred emblem of wedlock in the shape of a tiger's molar tooth is the *Mangala Sūtran*, worn round the neck of married women. Its use is said to be traced to the ancient Tamils. Reference to this is found in *Puram* Lyric 374. *Tirukkovaiyar*, and in the other ancient classics. The late Mr. J. M. Nallaswami Pillai explains its use as to the then prevailing custom, when brides ware won by prowess shown in killing a tiger, and a tiger's tooth tied in consequence around the bride's neck. This is not strange, because in later times, bridas were won by subjugating fieree bulls. Sri Krishna is said to have subjugated seven bulls for this. purpose, and is sung by poets as havihg done so. It is reminiscent of an heroic age when none but the brave deserved the fair.

complexion resembling the tenderest mango leaves but sallowed, their shoulders broad and smooth as the bamboo, and of swelling lotus bosoms strapped tight, gently massage the unadorned feet of the Queen in the hope of bringing on sleep.

" Nurses just turning grey, of cheerful but ruddy faces, becoming anxious, crowd round the sorely troubled queen and tell her tales which would soothe her, ever assuring her, merely to comfort her. that her dear Lord would be there that very day. She is not comforted, but turns her look on the canopy above her. The moon and the starry heavens are painted in the order of the zodiac signs beginning with Aries, on the oiled canvas held up on legs of carved workmanship with bulky round bases varnished with red-lac. Her eyes are fixed on the bright star *Urohini*[1] (Aldebaran or a Taurus in the Pleiades) which is never apart from her Lord the Moon. She bewails her lot that she has not such good fortune as never to be apart from her husband. Tears collect in her deep dark eyes; she scatters them with the tips of her tender fingers and draws a deep sigh off and on. While the lady lay thus disconsolate, one of the elderly ladies-in-waiting approached the goddess of Victory *Koṟṟavai* (a form of Vira-Lakshmi) and prayed to Her as follows:

"Good Mother! The king fighting against the heroic warriors of his opponents, whose achievements in actual battles consisted in the cutting down of the trunks of war-

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1. *Urohlni*: is a group of stars in Taurus said to be the favourite Queen of the Moon, and on that account. an object of jealousy to every one of the 26 other asterisms.

elephants, is wounded, and has just returned to camp to have his wounds dressed. The cold north wind beats at every gust, and the thick vertical fiames of the many lamps are beaten prone towards the south. The general preceded by a lictor carrying a javelin with a wreath of neem leaves on top, leads the way, introducing to him the wounded warriors iu order. The elephants and horses forming his escort in full accoutrement of war stand out in the miry wet streets shaking off drops of drizzling rain. He holds in his left hand the upper cloth slipping down his shoulder; and his right hand rests on the shoulder of the stout-hearted warrior who carried the king's sword hanging from his shoulder. Greetiog with a smile each of the wounded warriors, he passes, his victorious umbrella decorated with garlands of pearls, protecting him from the noisily beating rain. Thus moving through his camp the king does not retire to bed even at dead of night with noise peculiarly its own. Such happens to be the round of duties in camp of this redoubtable warrior carrying as he does his campaign against a combination of enemies, and may his strenuous campaign come to a victorious finish even to-day[1]".

வாடை நலிய, வடிக் கண்ணுள் தோள் நசைஇ,
ஓடை மழ களிற்ருன் உள்ளான்கொல்—கோடல்
முகையோடு அலமர, முற்று எரி போல் பொங்கி,
பகையோடுபாசறை உளான்? — தனிப்பாடல்

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1 Reprinted from *The Journal of Indian History*, Vol. XIII, 1934 Part II For a Literary Criticism of the Idyll, see Rao Sahib K. Kodandapani Pillai's நெடுநல்வாடை - திறன் ஆராய்ந்து தெளிதல்.



COURTESY
(TAMIL POZHIL)

KURINJI IN BLOOM — குறிஞ்சி-(*Strobilanthes Kunthlanes*)

IDYLL EIGHT:

Kurinjip-paattu

by Kapilar

APPRECIATION AND NOTES BY

THE REV Dr. G. U POPE, M.A., D.D.[1]

The poem referred to is callled *Kurinjip-pāttu* ("The Highland Song",) and is printed in the collection of *Paththup-pāttu* ("Ten Idylls") published by the very learned and indefatigable Pandit Swaminatha Iyer of Kumbakonam. It has a full commentary by that chief of Tamil commentators, Nachinarkkiniyar.

This song runs on to 261 lines, and is the story of a *Gandharva* marriage, with the idea of which *Kalidasa's* famous *Sakuntalam* has familiarised most Oriental and many English students. I cannot doubt Kapilar's acquaintance with this and imitation of it. Manu (III, 21, 32) gives an account of the seven species of marriage which are, or were (more or less) lawful or binding among Hindus. Of these the fourth is the *Gandharva* or the marriage belonging to the fairy-like inhabitants of Paradise. In the third part of the *Kural*, much that is connected with this is illustrated. (see my *Kural*, Ch. Cx.) which illustrates the subject:

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1. The Poets of the Tamil Lands:- *The Asiatic Quarterly Review*, Jan. 1898. See Author's *Two Thousand Years of Tamil Literature*, 1959 pp 111-136.

"Fearless, when maids with golden jewels decked, and youths
Meet, see and love, they call it still *Gandharva* marriage bond
Thus once the pairs of these, of blameless vision fair, who tuned
The lute, all gold and radiant, used to join."

This peculiar marriage rite was supposed to be restricted to the second caste of Kshatriyas. It seems to have been very common in the hilly districts of the South, and very much poetry, of varying degree of propriety, is connected with it. The marriage rite consisted in an invocation of *Murugan* (the hill–deity), vows were made in his name, and water was drunk and (it would seem) poured out as a libation. The marriage was kept secret for an indefinite period, the lovers meeting by stealth; and this is often referred to as affording the highest delight that earth can afford. Stolen waters are proverbially sweet. At some fitting period (sometimes anticipated by premature discovery) the heads of the family wese apprised of the union, and in general it was sanctioned and ended in a grand feast; but when consent was refused, there was no way of escape for the unhappy lady save death, and suicide sometimes occured.

In this poem the names of the persons and of the villages are not given. The bride dwelt in the cultivated plain at the foot of the hill, the young prince was the ruler of a hill tract. The poem begins abruptly. The female companion, or governess of the young bride addresses the mother: "You have seen your daughter day by day languishing, wasted by some hidden grief. You have enquired of

the wise, have taken her to the temple, have had recourse to charms and incantations, yet the secret of her disease you have not learnt. Be not angry with me if I reveal it. She herself consents to the discovery. She has contracted a secret marriage of which I was cognisant. It was rendered necessary by destiny, and will be happy, though contracted without the previous consent of parents. She says that if you give her to the husband she has chosen, all will be well; and if not, she can wait till in that other world the union shall take place. Her words were these, and they express her dread of misunderstanding and village scandal, while she is conscious of no evil. She longs for the repose of quiet conventional domestic life.

'Pearls, gems, and gold in precious wreath men twine,
These fall apart in some unguarded hour,
But artist's skilful hands again combine:
See them in all their pristine lustre shine!
Honour, good name, and virtue's power,
Once lost, not spotless Brahmans can restore.
Wash off the stain, light glory's lamp once more.
So say the sages versed in ancient lore!'

[This reminds us of Iago's even more rhetorical utterance.]

"So she cannot rest till her heaven sanctioned vows shall be ratified by consent of parents and approved by all. Only then can she enter the home of her husband. You remember that you sent us out one bright day, and bade us return at eventide, and meanwhile drive away birds from our grain field."

It is the history of that eventful day that the poem gives. *Kapilar* has worked into it every species of Tamil poetical ornament, has accumulated flgures of speech of synonyms, so that the poem is quite a *locus classicus* for everything connected with Tamil "Highland verse". The young maiden and her companion ascend one of the scaffolds erected in the grain field by the watchmen, and seated there frighten away the birds with corncracks, or with pellet bows, and by night kindle their watchfires. A storm comes on, sudden and transient, they bathe in the running stream run about singing in lightness of heart, and dress their hair with flowers, of which no fewer than a hundred are specified and generally fitted with an epithet. All these flowers, it is said, are still to be found on the slopes of the southern hills. When they have thus adorned themselves and are seated under the shade of an *Asoka* tree, they hear the furious barking of dogs and while they are preparing to rush away in fright a young hunter (like Murugan himself) richly adorned with jewels and garlands appears, reduces the dogs to silence, soothes the ladies' fears with exquisite courtesy, and enquires if they have seen the game which he was pursuing, and had lost sight of. They are utterly unable to articulate a syllable and he stands surveying them with astonishment, and satisfied that he has discovered in this young lady the one woman whom he can love. It is love at first sight. The embarrasement is mutual, but things are brought to a head by the entrance on the scene of a wild elephant, pursued by a number of rude mountaineers. It seems that the man on guard had sat down to rest during the rest of the day, and his wife, knowing his taste, had brought him some exquisite toddy which he drank and so fell into a slumber forgetting his duty as watchman.

A rogue elephant, taking advantage of the circumstance had descended into the valley, and was making a hearty meal of the young grain, trampling down and damaging much more than he ate, after the manner of the wild elephants. (Comp. *Purananūru, 184.*) The mountaineers, becoming aware of this filled the whole region with their outcries, and shot a multitude of aimless arrows at the monster, which unhurt, but in a furious state of excitement, burst into the little glade where the young prince stood confronting the embarrassed lady and her friend. Frightened out of all sense of propriety, or of that peculiar reserve that a Tamil woman has been taught, our young heroine impulsively rushed to the young hunter for protection, and convulsively clung to him. Thus fate had joined them, and she had been passive in the hands of an all-controlling destiny. The young prince is her heaven-sent husband, and she must be his or die. While she is thus pondering, he taking his bow, fits an arrow on the string, and aiming at the wild elephant causes it to rush wildly away, blood streaming from its forehead. An over whelming terror seizes both the heroine and her confidante. They (rush madly hand-in-hand) down the miry bank to throw themselves into the waters of the mountain torrent. But our hero springs forward, seizes the lady in his arms, and folds her to his bosom with the words, "Thou art mine, fear not, dream not that I shall ever leave thee," and holding her passionately embraced, smiles at the confidante, as if to say, "Thus has kindly fate joined us." They try to rush away, but he detains them and with instinctive delicacy reading her mind says within himself: She is startled and bewildered like a peafowl that has drunk of the sweet intoxicating juices that ooze down from the mountain crag or like the minstrel-

maid who dancing at the village feast is bewildered by the strains of the music. She loves me, and thinks of entering my palace, as my wife, the mistress of all. Even so it shall be. Here the Gandharva marriage in due order shall be performed, and after indulging in the luxury of a love known only to ourselves she shall be brought home in the face of all." Such thoughts were passing through her mind too. We can imagine Dryden's lines applied to her :

" Over her warm cheek and rising bosom move.
The bloom of young desire and purple light of love'

He again addresses her, depicting the joyous celebration of the happy day when she shall preside at the feast to which all are bidden, and when after all the guests have eaten, he shall receive what remains at her hand as the lady of his home. He then invokes the great Murugan who dwells on the heights of the hills, and uttering the solemn oaths that banish her fear and hesitation, they drink together (as binding rite) of the cool stream that flows down the hill. The sacred compact is sealed. They wander about amidst the flowery groves, and spend their happy nuptial day in a retreat which the poet Keats might have imagined as Endymion's resting place.

Evening comes at last, and the poet has exhausted his skill in depicting the signs and incidents of the early evening on the mountain slope. The young prince proudly accompanies his bride and her friend to the precincts of the father's fort and leaves her with these words: "Wait tranquilly a few days, while we rejoice in the delicious romance of our unsuspected union; in a few days I will bring you to your

home." The confidante concludes the story with a description of the dangers so dreaded by the bride on her bridegroom's behalf. Her imagination peoples every grove and every hill with perils to his life in his frequent journeys to and fro, Nor can she any longer bear the suspense. Conscious of her own rectitude she dreads what others may say, and what unforeseen impediments may arise; so she has even urged the discovery of the whole matter."

The duenna adds "He is young, and of unblemished reputation; for both of them quiet domestic life is best. Even this happy romantic union has its dangers, and might seem deceit. So it had better end in your giving your daughter to the husband heaven has assigued her. Thus somewhat abruptly ends Kapilar's story. It is to be supposed that "they lived happily ever after." We may say in conclusion that it contains one or two expressions (not quite unparalleled in English poetry!) which the growing taste of our South Indian friends may lead them to alter.

The days are long past when these romantic unions could take place, and it is well that they should be relegated to the dreamland of a poesy not without its peculiar and fitting charm. Wordsworth has said that,

"Delicious is the lay that sings
The haunts of happy lovers,
The path that leads them to the grove
The leafy grove that covers;"

and we humbly confess to having found an especial charm in Kapilar's "Highland" love-song, with which we take our leave of Kapilar. — G. U. Pope.

KURINJIP-PATTU[1]

A rendering of the poem with notes follow:

"Hail mother: Be pleased to hear me. The secret malady preying on your daughter's mind and beauty is of so delicate a nature as to prevent me from disclosing the same to you, till now. It is incurable, and you have accordingly sought in vain its eradication by consulting astrologers and magicians and by performing various vows to various gods and other ceremonies; and you have become sorely distressed. (In this respect, we are as superstitious as our ancestors of old.) And my young mistress in her extreme distress says to me, "What, gold and diamonds and pearls, if lost once, can be recovered again. Unlike this, family prestige and nobility of character and good name, once tarnished, will not be possible to brighten again even for the greatest seers.[2] I have been united to my lover by a train of accidents and my good fortune, to the well-cherished plans of my parents. Do you think, that anything but good will result from disclosing our love to my mother?

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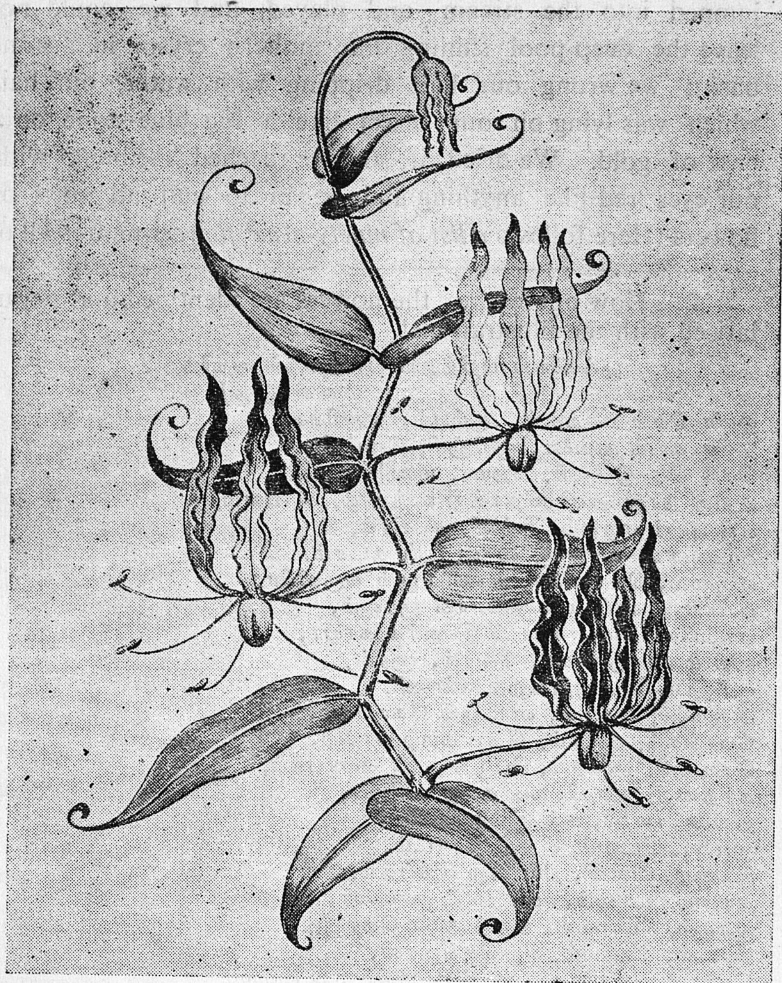
1. This is but the latter portion of the Essay by J. M. Nallaswami Pillai. - "*The Light of Truth or Siddhanta Dipika*" — 1897 Vol. I, pp - 16; 67.

2. Compare with this speech of our nameless Indian lady (she is only a type) of the first century A. D. the words of our fair and gentle Desdemona of the 16th century:

" Good name, in man and women, dear my lord,
Is the immediate jewel of their souls;
Who steals my purse, steals trash: it is something; nothing
'T was mine'tis his, and has been slave to thousands;
But he that filches from me my good name,
Robs me of that, which not enriches him,
And makes me poor, indeed:" — Shakespeaer

If she does not approve of our innocent and legitimate love, let me die, and let us be united in Heaven: so saying her gazelle eyes fill with tears and she is pining away. If you would know my own state of mind I am like the arbitrator between two enraged potentates, highly distressed, unable to bear the sorrow of yourself and your daughter. I will now narrate to you how your daughter fell in love without previously ascertaining if he was a proper match in respect of birth, wealth and character and extent of relations, etc., and you can judge how far we are to blame. Be not incensed, therefore, before you hear me. You may remember, you sent us one day to watch the millet field wherein the ripe ears are bent around the stalk like the trunk of the elephant on its tusk, when it felt its vain attempt to reach the ears of the tall bamboo.[1] We sat watching for a time, perched on the bamboo platform built on the topmost branches of the tallest tree, and we were chasing away the green parrots with our slings and by making noise with divided bamboo sticks. The day was growing hot, when happily the clouds came up the sky thick and dark, with peals of thunder like the repeated sounds of the drum, and flashes of lightning as from the spear of God Kumara, brandished for the destruction of the wicked Asuras and dispersed pell-mell by the rising gust of wind, poured down on the mountain heights flushing the mountain torrents with bright and limpid water like

1. We have felt it a relief to hang our head and throw down our arms after reaching and culling the wild jasmine twining itself luxuriantly on long thorny bushes in our hill garden. This graceful attitude of the elephant, its trunk resting on its tusks, we noticed among some recently caught elephants at Kandy.



KĀNTHAL — *Gloriosa Superba*

(வள் இதழ் ஒண் செங் காந்தள்)

COURTESY
(TAMIL POZHIL)

the well-washed clothes. We could not keep quiet; we jumped into the stream and played, and we could not leave the deep pool shining like moltern crystal in a stone basin; we wrung our hair dripping with water, our hair which was lying on our backs like a big blue-stone on a base of gold. We dried it, and we reached the bank with our eyes red like anything and began to cull all sorts of flowers (Here follows *a list of ninety-nine*[2] *flowers*-names all of

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2. How one wishes the flowers are identified and popularised with the illustrations!

பூக்களைப் பறித்துப் பாறையில் குவித்தல்

"வள் இதழ்
ஒண் செங் காந்தள், ஆம்பல், அனிச்சம்,
தண் கயக் குவளை, குறிஞ்சி, வெட்சி,
செங் கொடுவேரி, தேமா, மணிச்சிகை.
உரிது நாறு அவிழ்தொத்து உந்தூழ், கூவிளம்,
எரி புரை எறுழம், சுள்ளி, கூவிரம்,
வடவனம், வாகை, வான் பூங் குடசம்,
எருவை, செருவிளை, மணிப் பூங் கருவிளை,
பயினி, வானி, பல் இணர்க் குரவம்,
பசும்பிடி, வகுளம், பல் இணர்க் காயா,
விரி மலர் ஆவிரை, வேரல், சூரல்,
குரீஇப்பூளை, குறுநறுங்கண்ணி,
குறுகிலை, மருதம், விரி பூங் கோங்கம்,
போங்கம், திலகம், தேங் கமழ் பாதிரி,
செருந்தி, அதிரல், பெருந் தண் சண்பகம்,
கரந்தை, குளவி, கடி கமழ் கலி மா,
தில்லை, பாலை, கல் இவர் முல்லை,
குல்லை, பிடவம், சிறுமாரோடம்,
வாழை, வள்ளி, நீள் நறு நெய்தல்,
தாழை, தளவம், முள் தாட் தாமரை,
ஞாழல், மௌவல், நறுந் தண் கொகுடி,
சேடல், செம்மல், சிறுசெங்குரலி,
கோடல், கைதை, கொங்கு முதிர் நறு வழை.
காஞ்சி, மணிக் குலைக் கள் கமழ் நெய்தல்,
பாங்கர், மராஅம், பல் பூந் தணக்கம்,
ஈங்கை, இலவம், தூங்கு இணர்க் கொன்றை,
அடும்பு, அமர் ஆத்தி, நெடுங் கொடி அவரை,
பகன்றை பலாசம், பல் பூம் பிண்டி,
வஞ்சி, பித்திகம், சிந்துவாரம்,

which except *Champak* and *Palasa* are pure Tamil words; n fact we could scarcely recognise any other Sanskrit word in the whole poem), and heaped them all on a low freshly cleaned rock and began to deck our parts with leaves and our heads with strings of variegated flowers[3] and sat under the cool shade of the flaming *Asoka*, chatting among ourselves' and now and then bawling out to drive away the parrots. When lo and behold, who should come but a man, with scented hair with flowers adorned on the head, ears and neck, with sandal converted body, holding a bow, with tinkling bells attached to his ankles, followed by dogs. The dogs sighted us and with gnashing teeth like young bamboo shoots, staring and flaming eyes, were coming nearer and nearer to us, like young warriors driving back their enemy: we shuddered, got up and ran; our feet faltered and our minds filled with intense fear. The young man noticed our fear and feeling sorry called to us in soft and re-assuring tones and addressing us, asked if we had seen any of the animals he had been hunting flee past us; we were pleased, but did not reply him, and he felt offended, and asked us if we did not at least spare him a few words,

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தும்பை, துழா அய், சுடர்ப் பூந் தோன்றி,
நந்தி, நறவம், நறும் புன்னாகம்,
பாரம், பீரம், பைங் குருக்கத்தி,
ஆரம், காழ்வை, கடி இரும் புன்னை,
நரந்தம், நாகம், நள்ளிருள்நாறி,
மா இருங் குருந்தும், வேங்கையும், பிறவும்
அரக்கு விரித்தன்ன பரு ஏர் அம் புழகுடன்,
மால், அங்கு, உடைய மலிவனம் மறுகி,
வான் கண் கழீஇய அகல் அறைக் குவைஇ." — குறிஞ்சி- ll 61-95.

3. We would not have believed this, had not our own darlings from 3 to 10 years old presented themselves before us, after a ramble in our garden and around

even if we did not choose to do him a service. and like an elephant which leaving off the lead of its trainer, runs off breaking and brandishing branches of trees laden with flowers whereon on the bees and bectles hum the *Natta-ragam* tune; he broke a flower-laden branch and silenced the barking dogs and stood awaiting our answer."

[Herein is given the first accident which brought the lovers together. The maid continues her address to the mother and sets forth the particulars in the love and courtship of her lady and lover:]

"While we were standing so, the fields were entered by a rogue elephant, and were being laid waste. through the negligence of the watchman, who had gone to sleep over the pot of date-toddy, very considerately handed over to him by his wife with gazelle eyes, dwelling in the low hut thatched with millet stalks. The man got up with rage and aimlessly sped his fiery snake-like darts and raised a halloo and whistle after it in which others also joined, which became tremendous and shook the whole forest; aad the elephant driven out fron the fields, with rut and rage, snapping trees and branches and striking its majestic trunk on the ground, and raising a roar like that of a black cloud in the rainy season, came upon us unawares and suddenly

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the adjoining tank fully decked with a wild vine (ஓஞ்ஞன் கொடி) in all its flowery glory and crowned with the flowers of the flame of the forest and other flowers, we have forgotton, alas, the pleasure of the country and hill resorts.

Read the passage in Froude's '*Oceania*', where he constracts the smouldering life of old Englanders in the dingy resorts of London and the free and robust life of Australians.

like the veritable Black Death. We were paralysed with fear and did not know where to fly for life, and forgetting our modesty, more dear to us than our life, we ran to him (the lover of her lady) for protection, the bright bells tinkling round our feet, and stood shaking with fear as the dancing peacock in a frenzy.[1] The young hero seeing our danger, most intrepidly aimed his unerring shaft at the beautiful forehead of the magnificent tusker, and the blood flowed in torrents over that spotted face. like unto the ground where cattle are slaughtered in fulfilment of vows to God Muruga; and the elephant not being able to bear the pain, turned its back on us and fled away.

[This was the second reason which linked both in love, and we know what fruitful theme this is to European novelists to build love on—gratitnde for some act performed or benefit conferred.]

" While we were standing, we again jumped into the foaming torrents in play, with *our* fingers locked in each other's palm, as in a garland of flowers, bnt the current was too strong for us, and our lower limbs fell lifeless, and we were being carried down like the tender plantain trees, on the river bank uprooted by the dashing waves; when my

1. This is a most beautiful figure. We are all familiar with the simile of peacoek and woman; but this is new and beautiful and true. We have seen the beautiful peacock in the sea-girt temple at Tiruchendur, dance for hours together and every few seconds, there is a tremor and rustle heard (you cannot see it) passing through its whole plumage, which is more beautiful and which is exactly the point herein noticed by the poet, ஜப், a peculiar word meaning ' sharp ' or ' sudden.

master, jumping into the stream took my lady in his arms and embraced her, assured her in sweet tones that he will not let her be carried down by the flood and that by the same chance, he will not let her go from him either, and wiped of her bright face with his hands and looking at me, he laughed, hinting that I should permit a long course of courtship so happily begun. My young mistress overcome with modesty and shame, struggled to get herself free from his embrace but he will not let her go, and pressed her only more closely to his bosom."

"[This completes the last link in love. The chaste Indian woman will never allow herself to be touched by any male except her own husband, and it is considered the highest offence for any to touch a female, and if an unmarried female comes to be touched by a male, it will become the subject of a quarrel which could be set at rest only if the parties are marriageable relations, by actual marriage. Europeans could not possibly conceive and recognize how far and to what highest piteh of delicacy this sense of modesty on the part of Indian women has been carried, and to-day we can find in most women this sense as ever and a tremor will be seen to pass through their whole frame it another male comes to touch them even by accident. We dare say, European ladies too could not be strangers to this feeling. It is all a matter of training and habit. Once a particular sense had been developed in a particular way, it will be too hazardous to try to destroy it by introducing what we might fancy as good by observing it to be fashionable among a differently constituted people. The meaning of the phrase கையைப்பிடித்தான், (got by the hand) will disclose the facts as we set out above, and in this

place in the idyll, the lover having touched her by sheer accident, she felt bound irrevocably to him and the maid therefore pleads for her mistress that she was not at all responsible for having entered into this love.]

[Here follows a description of the hill country of which this young hero is the chief, and this description contents in itself a figure called உள்ளுறை உவமம் (an implied simile) and we shall set forth the same]:

"The deep pools, on these rocky sides strewn with black pepper, brimmed with the sweet juices from the ripe mango and jack-fruits and flowed out drowning the bees and flies that swarmed to taste them: and the peacock having partaken of it as fresh water and having got tipsy shook the whole hill side with its dance, just as a dancing girl dancing in crowded arena on a festive occasion, to the tune of sweet music, gets nervous by the sharp sound of the cymbals." (The implied meaning is: the rocky sides strewn with pepper is the village with its inhabitants; and the pool is the habitation of the chief; and the juices of fruits is the young chief born of his parents; and the peacock drinking the juice is the young lady; and the joy of the peacock is her joy: at this union of two hearts; and the shaking of the hill side is her sorrow at the approaching separation.)

Here follows another description which contains a similar implied figure: "He was the chief of the country where the hills are carpeted like an assembly room with the red and cool flowers of *senkānthal* thrown down from mountain heights reaching the skies, by playful nymphs, crushed a little and yet lovely." (Here the other meaning

is that the young hero born of superior lineage, condescended to form this méssalliance and gave joy and dignity to his lover).

"The chief of these beautiful highlands, this lovely hero, noticing that the shyness on my lady's part, was due to the fact that she desired legal marriage before the consummation of their love, praised the duties and joys of a wedded life, prayed to God Muruga (Skanda) who presided on these giddy heights, and swore before him that he will never be unfaithful to his first love and in ratification of his oath drank the limpid water of the stream. And my young lady was satisfied; and they spent the rest of the day enjoying themselves under the cool shade of deep caverns and flower-laden *sholas* (There is a walk and *shola* called lover's retreat in Kodaikanal) on these hills.

"The lovers saw the Sun, riding on his chariot drawn by seven horses, go behind the western hills, followed with eventide, and lo, the antelopes gathered under the shade of trees, and the kine turned towards their paddock calling after their straggling calves: and the nightingale perched on from the top of the tall palmyrah cooed after its absent mate with its bill and throat resonant and shaped like a blowing horn; the snake left its gem and its lair in search of prey; and the song and the piping of the shepherd boys came floating aloft all sides, and the water-lily opened its petals wide; and the brahmans began to perform their *Sandhyavandanam* and the beautiful bangled girls lit their wealthy houses and set about their evening operations; and the hill-men who had to rest in their bamboo platforms erected on trees, also lit their night fires and the clouds

began to darken the mountain tops; the forest began to echo with the noises of its native dwellers, and the cry of the birds rose high.

In such a fashion the evening came. And we turned our steps homeward, and the young man followed us like the bull after its mate, and assured my lady that he will surely marry her, in graceful words to retain her love for him and thus tried to remove her sorrow and lighten the way; and he thus followed us up to the very tank, where we get all our drinking water situated near the fort gates in which the noises of big drums never cease, and took his leave of us. Since then, he would come to seek a secret interview with my lady at night. While on such errands, he will return home without seeing my lady, if the watchmen were about or the dogs barked or you were wakeful, or the moon appeared on the horizon. Sometimes he would go away disappointed, but not with any offence, if we did not keep his appointment through mistaking his signs.

" And, after all he is not old, and has not been led into any excesses forgetting the duties belonging to his station owing to the pride of his wealth; and he is prepared to enter into lawful wedlock, knowing and fearing such scandals as would surely be created and spread by the people, by reason of his secret visits.

" And now look at the picture of your girl sorrowing and shedding tears, shorn of her beauty like the dripping flowers after a heavy rainfall. And do you know the reason? Her heart sickens and her eyes fill with tears, whenever she thinks of the dangers which possibly await her lover when he seeks to come to her secretly from his mountain home;

of the dangers from wild beasts such as tigers, bears, dangerous antelopcs, elephants, and from big and fiery leeches, and from evil spirits and snakes, and from crocodiles and alligators in crossing deep pools and from robbers; and slippery ground and difficult paths; and of such and similar dangers." (And which true heart fails not to imagine dangers to her absent lord, however safe he might consider himself to be and even when there can be no possible dangers to her own knowledge. The safest railway journey gives her fears, and she thinks of the Kāramadai disaster; and the strongest escort gives her alarms which no amount of reasoning will free her from ! "

தனிப்பாடல்கள்.

"நின் குற்றம் இல்லை: நிரை தொடியும் பண்பு உடையள்;
என் குற்றம் யானும் உணர்கலேன்: பொன் குற்று
அருவி கொழிக்கும் அணி மலை நாடன்
தெரியுங்கால், தீயது இலன்.

"ஆற்றல் சால் கேள்வி அறம் பொருள் இன்பத்தைப்
போற்றிப் புணைந்த பொருளிற்றே—தேற்ற
மறையோர் மணம் எட்டின் ஐந்தாம் மணத்தின்
குறையாக் குறிஞ்சிக் குணம்.

IDYLL NINE

Pattina-p-paalai

by Uruttiran kannanar

Translated by K. Kodandapani Pillai

PATTINAPPĀLAI[1] (பட்டினப்பாலை) the nineth, is by poet Uruttiran Kannanār. The hero is the mighty Chola Karikāls-Peruvalattān, to whom one other of the Idylls Porunar–ārrup-patai (பொருநர் ஆற்றுப்படை.) is dedicated. This poem is of 301 lines, descriptive of the Chola's great port Kavirippum-pattinam – the Emporium of the East, the fertility of his domain: the Chola land waterad by the Kaviri, the extent of trade of the Tamils, inland and sea-borne, and of the prowess of the hero Karikala[2]

As a youth, he was deprived of his birth–right, and imprisoned by his enemies. The daring manner by which he effected his escape and established himself on the Chola throne is well portrayed in *Pattinappālai* ll. 220 – 228.

One of Karikāla's early achievements is his victory in the great battle at Vennil, the modern Kovil Vennil, 15 miles to

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1. First appeared in the St. *Joseph's College Magazine* September 1918. Pattinappālai is referred to in *Kalingathup-parani* (2) also in an historical inscription of Tiruvellarai, See *Sen Tamil* (XLV) 204 - 214.

2. *Karikala Chola* (C. Ad. 190) is a prominent historical figure in political and literary mentions of the classical liter-ature of the second century A. D. Porunar - arruppadal mentions that he was the son of the chola Ilamchet–chenni, owner of many beautiful chariots (உருவப் பஃறேறல்) and to whom a date about 165 A. D. is assigned. Karikala means the man with charred leg. and the name perpetuated the memory of an accident in the early years of the prince's life.

the east of Tanjavur. Paranar says, that in this battle eleven Velir chieftains lost their war-drums. Mudat-thaman Kanniār records that the two great Pandya and Chera Kings lost their glory on this battle-field which is said to be the turning point in the career of Karikala, in breaking up a wide spread confederacy raised against him. He sums up the results of his campaigns thus "numerous *Oliyar* submitted to him, the ancient Aruvālar carried out his behests, the northerners lost splendour and the westerners were depressed. Conscious of the might of his large army ready to shatter the fortresses of enemy Kings, Katikala turned his flushed look of anger against the Pandya, whosc strength gave way; the tone of low herdsmen was brought to an end, and the family of Irungovel uprooted". The Aruvalar were the people of Aruvamur, the lower valley of the Pennar, just north of the Kaveri delta country. Karikala's wars thus secured him hegemony over the crowned kings of the Tamil country and a slight extension of the territory under his direct rule.

The description of Kavirippumppattinam and its foreshore, which takes up much of the *Pattinappālai* gives a vivid idea of the state of industry and commerce under Karikala, who also promoted the reclamation and settlement of forest land and added to the prosperity of the country by multiplying irrigation tanks. Karungulal Ādanār (Puram 7) vividly portrays Karikala's destruction of enemy territory and Puram 224 laments his death, recalling the heroism, love and liberality, and his performance of Vedic sacrifices, partcularly the *Garudachayana*, and mention that his queens shed their jewels and ornaments after the demise of their lord.

In later times, Karikala became the centre of many legends found recorded in the *Silap-padikāram* and in inscriptions and

in literary works of the 11th and 12th centuries. They attribute to him the conquest of the whole of India up to the Himalayas, and the raising of the flood banks of the Kaviri with the aid of subordinate Kings and feudatories, among whom was a Trinetra punished for his contumacy for Karikala. Nachinārkkiniar has recorded that Karikala married a Velir girl from Nāngur, a place celebrated by Tirumangai Azhvār in his hymns, for the heroism of its warriors.

Aha-nānuru (125) mentions that at another battle at *Vahaipparantalai*, meaning field of Victory, nine of the minor chieftains lost their Umbrellas and had to submit to Karikala. The poet in lines 228 – 282 describes the destruction carried by Karikala's forces into his enemies' territories and the awe inspired by his deeds of valour.

The rendering of the poem now follows:

"The bright Venus of spotless fame may change her course and go South; the clouds may cease to eollect together and the rains fail so as to make the conceited songster, the lark (*வானம்பாடி*) sob exhausted longing for the precious drops, but the river Cauveri never fails. Rising from the hills, flowing down to the sea, she spreeds ever her waters far and wide and wafts ashore fine particles of gold.

"The extensive fields watered by her are ever green with crops. The sugar-cane presscs are full, fragrant wlth green sugar-canes pressed out and heated. The long petalled water lily in the tanks droop in withered bloom by the heat. The full-grown calves of the buffaloes feed on paddy corns and sleep in the shade of the tall strawbins of paddy. There grow the cocoanuts and bananas with bunches in clusters,

areca palms rich in fruits, fragrant turmeric, mango trees and their kind, the flowering palms, the bushy Indian *kale* (சேம்பு) and the sprouting ginger.

"In the grand inner courtyards of the spacious houses, fowls stealthily feed on the paddy spread out to dry. To scare them away, the village maidens with lustrous foreheads, befitting ornaments and self-possessed looks, throw at them their golden ear pendants of curved shape. These pendants obstruct the onward march of the three wheeled go-carts, not drawn by horses, but pushed along by the children whose feet glitter with ornaments of gold. Except this obstruction the inmates of the houses know no other obstacle in their life to disturb them. Many houses of this type fill the prosperous coastal villages and the country of the Cholas is studded with many such villages one close to the other.

"In the back-waters of the coast, massive boats laden with paddy, obtained by the sale of white salt are tied to their moorings in rows like horses in a stable. Surrounded by the back-waters, are the woods which yield new and rich produce, and beyond them are the beautiful groves with blossoms. The twin lakes seem to embrace each other in great love. The lovely ponds with their bunds well-shaped, strong and high, gleaming with flowers of varied colours in ornate lines, where beauty has taken its abode, look like the Moon in the constellation of *Makham* in a cloudless sky.

"The great feeding houses well-fortified with walls and doors embossed wlth the emblem of tiger have established service and benevolence to mankind and the praise of their fame is ever on the increase. The *conjee* (கஞ்சி) filtered out of the rice cooked in these feediug houses flows in a stream and spreads over tha land. The bulls fight over it and make

the land around a muddy pool. Numerous carts driven over this part when dried, raise a cloud-dust which settles on the white mansions of great workmanship add varied designs and make them look like elephants be-smeared with ashes. Many are the sheds for the cattle which enclose within their yards cool wells.

"The low groves contain the hermitage of monks. The cuckoo detests the odorous smoke emanating from the sacrificial fire and the burnt offerings placed therein by the monks with matted hair and flies speedily away with its mate to the shrines guarded by demons where no one intrudes and takes its temporary abode with the doves which feed on pebbles.

"In the broad elevated sand mounds with aged trees is the arena, where the proud fishermen of great lineage, all of one clan, assemble to exhibit their deeds of valour. They partake the dishes of fried sweet prawns and boiled field tortoise. They adorn themselves with flowers af *adambu* creeper and water-lily whicn grow there and enter the broad central open place in the arena surrounded by a great crowd. They look like planets moving amidst the stars in the blue sky. They fight with hands and weapons attacking each other. Greatly enraged, each fights with the other in tense strength unyielding. The sling-throwers compete in exhibiting the strength of their muscles and the stones pelted from their slings scare away the birds from the grey palms.

"In the outskirts where wells are constructed with burnt clay curbs, pigs with their young ones and numerous fowls roam about. Rams and patridges are set on to fight for entertainment. Fishing rods and boat oars plaeed to lean on the edge of the low roofs of huts look like spears

and planks planted around to protect the hero-stones (stones planted in memory of great heroes). Amidst these huts and in front of them, the fishing nets spread out to dry on the white sand, look like dark patches of shade in the moonlight.

" It is a full-moon day. The swarthy fishermen with short shaggy tufts of hair, do not go out to the dark cold sea for a sea hunt. They plant the tusks cut out of pregnant sharks under the low covering aloes and deify them. They put on garlands of the cool flower of white *koothalam*, adorn themselves with the long petalled aloe blossoms and drink the juice cxtracted from the palmyrah. With their dark-complexioned women, who adorn themselves with leaves, they eat and dance on the sands of the lovely beach which smell fish.

Here the Cauveri mixes with the sea. Their confluence looks like the russet clouds which settle on the dark mountains; it looks like the baby which suckles at its mother's breast. Ceaseless is the roar of the sea here.

At this great ancient and lovely port of Pukār, which has stood for ever like a heaven of rare attainments, the fishermen bathe in the confluence to wash off their sin and bathe again in fresh water to wash off the salt. They dash into the waves, play with the crabs, make images in the sands and play throughout the day with never-abating enthusiasm and enjoy till their senses are satiated.

" In the well-lit storied mansions with high colonnades, young wives whose husbands have joined them, take off their silks and put on fine clothes of cotton. They enjoy the drinks poured out of the receptacles. Wives wear the

"கிடுகு நிரைத்து, எஃகு ஊன்றி, ... நெடுந் தூண்டிலில் காழ் சேர்த்திய
குறுங்கூரைக் குடிநாப்பண்; ... வலை உணங்கும் மணல் முன்றில்" ...

— Pattinappalai ll. 78–83.



Courtesy:
Dept. of Archaeology
Madras.

Paradavar on the Coast – Kavirippumpattinam.

Courtesy:
pt. of Archaeology
Madras.



Paradavar sporting in the freshes

"தேறுநீர்ப் புணரியோடு யாறு தலைமணக்கும்
மலி ஓதத்து ஒலி கூடல்,
தீதுநீங்க கடல் ஆடியும் மாசுபோக புனல்படிந்தும்"

பட்டின: 97-100

garlands of the husbands and the husbands the garlands of their wives. The fishermen who were out in the sea at night with their curved boats are guided by the bright light from these mansions shining throughout the night. They try to distinguish this light from the light of the morning star Those who attend the music concerts, witness dramatic performances and enjoy the moonlight, return latc in the night and sleep on the fine fragrant white sand heaped up by the waters of the Cauveri.

On the wide highways leading from the port lined with aloes of white blossom and long leaves are the officials of the kings who protect the Customs revenue of the land. They are famous for their honesty and untiring work. As the horses yoked to the car of the furious Sun, every day they carry on their work untired and regular without any change or concession. As the seasonal clouds pour the sea-water as rain on the mountains and the rains poured over the mountains find their way to the sea, numerous goods are lifted from the sea to the land and those from the land are spread over the sea.

Countless articles of trade, exports and imports pour in and are stored in bales in the well-guarded godowns. These are correctly estimated and marked with the seal of a fierce looking mighty tiger, when they are sent out. These heaps of bales look like hills on whose top clouds settle. Like the deer which are seen on the hills, the dogs and goats roam about these heaps.

The buildings in the bazaar streets rise up to the clouds with many floors and appartments tall winding stairs of short steps, long corridors and wide and narrow doorways.

High on these buildings facing the windows opened for the wind, ladies stand in graceful pose like peacocks. Their colour is that of coral, their feet are red and their legs close and straight. They wear fine garments and elegant ornaments. Their looks are timid like those of a deer and their words are as melodious as those of a parrot. Their forearms with bracelets full are raised in front like the bunch of *kandhal* which showers its pollen on the hillside and their palms join in worship of God Muruga. In the streets below god-intoxicated girls sing and dances in honour of Muruga in tune to the call of the flute, the sound of the lute and the beat of the drums. The festivities know no end in these broad bazaars.

Many flags are seen flying over the town as the profuse flowers over the reeds which grow on the white sands washed down by forest streams. Flags fly over the decorated gates of temples where gods of great repute are enshrined, before which many bow down. Flags fly aloft on poles planted in the sheds of converging planks where beautiful locked cases of food and cool eatables are placed on floors washed with cowdung and strewn with rice, betel leaves and nuts as offerings. Famous scholars, great authorities in knowledge and learning have raised awe-inspiring flags as a sign of challenge for debates. Flags are seen on the top masts of ships lying at anchor in the beautiful open harbour of Pukar tossing in their moorings like restless elephants moving to and fro to shake off the unshakable posts to which they are tied. There are flags to announce the sale of toddy in the buildings where many enter. In the front yards of these buildings fishes are sliced and meat hewn are fried with great fuss and noisee At the entrance to these, sand is heaped and flowers ar·

strewn as offerings. There are many more flags of various shapes and sizes. They are so numerous and thickly crowded over the town, that no penetrating ray of the Sun could enter.

"Angels of unsullied fame guard the town. Swift, erect horses which arrived by the sea, bags of pepper which came in carts, gems and gold from the northern mountains, *sandal* and *ahil* from the western hills, pearl from the southern and corals from the eastern seas, articles produced in the valleys of the Ganges and the Cauveri, foodstuffs from Ceylon, articles of luxury from Burma and rare and valuable articles from other countries are gathered there in such great abundance as to make the earth bend under their weight. Whether in the sea or in the land the people live in great safety. Everywhere they live in great joy and in immeasurable prosperity.

"Life in Pukār is all calm and cool. Hatred is not nurtured and fellowship increases. Fishes play in the yards of fishermen and animals crowd safely in the houses of butchers. Killing has been put down and theft driven out. Gods are worshipped and *yogas* are performed. Cows and bulls are reared and the fame of those learned in the four *Vedas* spread out. Food and eatables are distributed free. Infinite love and grace reign undiminished.

"Like the central pin in the yoke of the curved plough of the ploughman, the people are always upright and just. Their good hearts never swerve from the right. Zealously they guard their honour against any blemish and speak only the truth.

"The traders are honest to the core. They regard the properties of others in the same light as they regard their

own. They never take more or give less. Without any secrecy of trade, they proclaim and sell and are traditionally and abundantly rich.

"As old kinsmen, who settled in different parts of the country assemble together in one place on festive occasions, people from different parts of the world speaking different languages crowd together, mix up and move amicably with the numerous groups and live perfectly happy at Pukār.

"Even if this great city of endless fame is to be gifted to me, Ah! my blessed heart! I shall not part with my lady whose long black tresses shine in abundance, go with you to accept it.

"As the cub of the tiger with sharp claws and curved stripes grows in strength though encaged, King Karikal grew in his greatness and strength though imprisoned by his enemies. Like the elephant caught in a pit, pulling down its steep sides effects escape and joins its mate, the great Karikal shut up within the prison, cleverly planned his escape. He jumped over the prison walls, drove away mighty guards, made good his escape and regained his ancestral throng. He did not gloat over this success, but yearned to fight on and conquer more.

"With veteran elephants whose feet have trodden over many a crowned head, and with a cavalry of beautiful horses of good shape, he started his campaign against his heroic enemies. His drums sounded as if caught by a demon and made the mountains tremble. Clad in armour and with martial garlands of various flowers, he marched on like a moving hillock overgrown with bushes. The kites followed the army over the air. Karikal led the army to battle right into the countries of his enemies to their utter defeat.

"By his invasion the peasants were driven from their land, the crops of sugarcane and paddy and the flowers of *kuvalai* and *neithal* all got promiscuously mixed up, The tanks where once crocodiles proudly swam are now overgrown with ferns and grass. It is difficult to distinguish which is a pond and which a field. They all look alike completely dry, and there the deer and stag now roam about.

"In the temples where (கந்தழி) *Lingams* are enshrined, where captive girls used to sweep, clean and light up after bathing, where many new comers used to enter for worship, elephants enter, rub themselves against the stout tall pillars, cause them to topple down and stay there with their mates.

"The streets where rare flowers of wonderful smell were strewn and where experienced songsters with lutes of twisted strings and drums had given their performances are now deserted and look hideous devoid of the festivities. In the common meeting places grass and thorns grow, the fiery mouthed jackals horribly howl, the birds of prey shout excited and the rock-horned owls hoot with a dolorous note. These are now haunted by groups of corpse-eating demons and demons which roam about with outspread hair.

"In the houses built with arches, where after the numerous guests were fed, heaps of food used to be left in the kitchen, and in the buildings with polished walls where once the parrots used to call out from the pials, and where once milk was stored in plenty, the hunters wearing leather sandals on their feet now crowd together with their cruel bows, to the sound of their drum and loot the properties. From the grain barns in these buildings left empty by the marauders the owls with their bent up beak hoot even during the day.

"The great devastation of the beautiful towns well-fortified, did not give Karikāl the peace and prosperity he

desired. The great Karikāl will dig out even the mountains, fill in even the sea, bring down the heaven and change the direction of the winds if he so desired. He will achieve anything on which he sets his heart.

"By the terrible might of his invincible army which has taken many impregnable fortresses, he subdued the *Oliyars*. The *Aruvālars* were made to carry out his commands, the Kings of the North withered, the Kings of the West lost heart and the power of the Pāndian was curbed. By the mere stare of his fiery eyes, the mean *Idaya* Kings and Vellāla rulers were extirpated. He then reclaimed the forest lands, dug out tanks and increased the produce of the land by leaps and bounds. Sacrificing his enjoyable life in his lovely palace at Uraiyur, he went out restoring temples, resettling the people rehabilitating the country and restoring the fortresses, fortifying them well with pot holes of arrows and secret entrances, small and big so as to challenge any one to seize them thereafter. Though he stood alone without allies, Karikāl neither lost a battle nor an undertaking.

"In the glitter of his fortresses, where peace and prosperity reigned, other kings looked pale. Accompanied by the sound of the well-tuned drums, they bowed to the great Karikāl and the gems in their crowns touched his great sinewy heroic feet where shines, the anklet—the emblem of heroism. "The brown sandal paste on his chest, as mighty as that of a lion, gets obliterated by the fleet playing feet of his children and by the embrace of the bud-like bosom and the profuse ornaments of his Queen.

"Ah ! the forest which I have to cross to accept the gift of Pukār is far terrible than the spear which the great Karikāl of boundless prosperity aims at his enemies, but the broad shoulders of my lady love are cooler than his benign rule!"

"Glory to the great Poet, and glory to his Art".

IDYLL TEN

Malai-patu-katām[1]

By

Perum Kausikanar

MALAI-PATU-KATAAM or KUTTHAR-AARRUP-PATAI is by Perum-Kausikanār, and dedicated to Nannan. It is a poem of 583 lines of rich natural beauties, and descriptive of Kurunji, the mountainous country. It is the fourth and last of the *Arruppatai* type guiding wandering minstrels of the dancing kind to the court of the hero, Nannan of Pal-Kunrak-Kottam. The poem takes its name from the sounds echoing through the hills, quite in consonance with the environments of the actors, who are Kūtthar (கூத்தர்), singers and dancers of both sexes, using many kinds of musical instruments, perpetually making their way to and from one little hill fortress to another. The poet is indeed an admirable botanist and an agriculturist. As in Wordsworth, Nature forms the background for the portraiture of human manners and conduct.

To come to the Poem, after dwelling upon the unparalleled bounty and other estimable virtues of his patron, the poet gives the route to his fortress. The charming natural scenery, the occupations of the inhabitants and the dangers

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1. இரணிய முட்டத்துப் பெருங்குன்றூர்ப் பெருங் கௌசிகனார் பல் குன்றக் கோட்டத்துச் செங்கண் மாத்து வேள் நன்னன் சேய் நன்னனைப் பாடியது.

on the way are all dealt with a masterly skill. A grand description of Nannan's mansion follows. His palace lies close to the River Seyyaru (செய்யாறு). A class of warriors maintain the military dignity of Nannan; and lances which brought the destruction of his foes rest inclined on the walls and strike terror into the hearts of visitors. There is a menagerie in front of his mansion where the cubs of tigers and bears are confined in cages; several other animals such as the deer, the wild sheep, the guana, the mongoose, the peacock, the jungle-fowl and the elephant find their respective places therein; there is also a botanical garden. The guards at the gates divine the intention of any alien visitor and if he has come for any recompense at the hands of the lord, he is given a hearty welcome. With a cheering heart, he is ushered into the presence of the benevolent prince, when the visitor who may be a bard or a ministrel or an actor first sings a song on God and begins to extol the virtues of the patron. Nannan stops with much sympathy, the visitor's adoration, saying that he is quite satisfied with the ardent love that brought him to his court and that on account of the wearisome journey the minstrel should find rest without imparing his health. Nannan explains the cause of his own benevolence thus: 'Kings in prosperity who turned a deaf ear to the adoration of the bards, and took their names with themselves to the grave, are as innumerable as the particles of sand in the bed of the river Seyyaru, let me pass my span of life in the path of fame. He shows more cheerfulness in his face than the bard whose heart beats with the joy of rich recompense. The dirty dress in which the poverty stricken bard is clad is removed and a rich apparel is bestowed instead; the bard could remain for any number of days in his court and meet with the very same courteous treatment

given him on the first day of his visit. He could return with the bounties which Nannan bestows profusedly like the cloud hovering over his hill, Naviram, which is decked with a shrine of Siva at its summit.

" The finest of the Ten Songs is *Malaipatukatām*, literally the secretion oozing from the hill (which resembles the *mast* elephant). Its author Perumkausikanār intended the poem as a praise of Nannan, but the description of the hills that belonged to Nannan is longer than the lines devoted to his eulogy. The opening lines describe an orchestra of the hill country. "Like the roar of the black cloud which by raining from the sky produces wealth, the drum fastened by strong strips of leather sounds from its sides (various) tunes. The small drum (*aguli*), the cymbals made by melting metal and making it into a flat sheet, the horn to which bright black peacock feathers and leaves were tied, the long *oboe* like the proboscis hanging between the eyes of the elephant, the short excellent pipe which produces a cerebral tone and the sweet flute which sings in unison with these, the *karadigai* which produces an intermediate note, the strong-toned large cymbal (*ellari*) which keeps time, and the wide-faced drum (*padalai*) which shows the measure of the notes and others (were placed in) a bag, thick enough to support them, which looked like a bunch of many jack-fruits which ripen in the rainy season.

"From this poem, we learn that painting was fairly common in this age, for a woman's breast is described as possessing the beauty which is found in works of art."[1]. "Princes daily held assemblies in which they poured presents to those that praised them as ceaselessly as the rain pours in the proper season, not being satisfied with giving them their

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1. வனை புனை யெழின் முலை-1 57
–the work of art is a statue as well as a picture.

enemy kings.". In these assemblies, if learned people who crowded there were unable to display all their learning, the courtiers covered up the defect by expounding what the scholars meant to say and thus helped them."

"The author's description of the vegetation of the hill region is a splendid specimen of realistic poetry. "The thin climbing plant *musundai* produced white flowers which looked like the Pleiades in the broad, black sky. From the *sesamum* seeds sown in the fields, the plants with many branches rose, looking like saphires, and as the water from springs, full like waterpots, embraces (the stalks) and prevents them from turning red, the young fruit becomes mature and black and so thick that seven fruits can be held together in one grasp and the seed is full of oil. The *panicum* whose ears intertwined like the trunks of elephant -calves engaged in mock-fight, is fit for harvest. On the cut stalks of the *panicum*, beans have shed flowers white like the droplets of sour curds and have produced fruits which look like swords. On the rocks which lie like buffaloes on the pathway, large fields yield double rāgi stalks like the joined fingers of the logician when he argues. The *tōrai* paddy in the flowering forest has become fully matured by the rain and its clusters are ready to be crushed into flattened rice. The white mustard sown in fields which were not ploughed but only picked by the pick axe, has grown thick. The roots of the ginger which look like natural (not man made) pictures have grown fair and acquired acridity. The *kavalai*, probably tapioca whose vine is thick has in pit after pit grown tubers like the bent knees of the strong female yak and fit for being ground into flour. The plantains grew in abundance roundhills and their tops with buds that do not flossom pricked the hill-side,as spear-heads fitted to

handles prick elephants, and they have produced fruits so thick in a bunch as to bend it. The bamboo-rice has also matured and become fit to eat and stands motionless. The trees there yield fruit independent of the seasons (on account of the fertility of the soil). The black jambolan fruits lie scattered on the broad rock. The *uyavai* (*Clitoria ternatea*), which makes mouth water, has spread wide (its stems intertwined). The *kūvai* (arrow-root) has matured so as to produce flour. The sweet mango, abounding in juice, prevented people from eating any other fruit. The fruit of the long-trunked variety of the jack, called *asini*, has burst and scattered the seeds. On the hillside where the male and the female owls hoot alternately like the small drum, called *aguli*, whose "eyes" are beaten by the fingers, jack-trees with waving boughs, on account of plentiful rainfall, have drunk water and are bent by (the weight of the) fruits which grow up and down and look like the drums (*mattalam*) of dancers who walk along the road. In the fields where the cut stalks are white, the *aivana* and the white rice have gone to seed, and blown by the strong wind, are flourishing. The leaves of the sweet sugar-cane are bent and the canes have grown thick so that the bed has become invisible; like a series of spears leaning on one another, the sugar-canes have slanted on account of the wind; they have been cut and are waiting to be taken to the press. The long fragrant *negisdaly* spread out as if it were blackness itself. This poem contains beautiful single sentences descriptive of natural objects, but too numerous for quotation. Honey combs arranged like chariot-wheels on the precipitous hills where the god resides, Birds which sing in a choir like a number of musical instruments tuned in unison, on the banyan trees of many branches are filled with fruits."

"(The foresters will run to you) as fast as people run to rescue men who have missed the usual ford (for crossing rivers) and walked into deep pits in the river and are sinking"[1] may be quoted as samples. The following lines display a foretaste of the spirit of exaggeration that is gradually obsessing the Tamil muse. "The python which lies (on the road) like a huge log, which has a large hood and beautiful eyes and swallows the strong, fierce elephant."[2] A curious custom is alluded to that of "forest-women, with hair like the waving, black riversand, singing a song to heal the long gaping wounds caused by the striped tigers on the breasts of their husbands."[3] The gathering of honey is described as "the looting of the honey gathered by the bees for its own benefit, by going up bamboo trees planted on the beautiful, tall hills, which even the bearded ape cannot climb."[4] The cumulus cloud is described as swelling like carded cotton, and resting on the high hill."[5] Nannan ruled over the valley of the Seyyāru."*

பத்துப் பாட்டு

"முருகு, பொருநாறு, பாண் இரண்டு, முல்லை,
பெருகுவளமதுரைக் காஞ்சி, மருவினிய
கோல நெடுநல் வாடைக்கோல் குறிஞ்சி, பட்டினப்
பாலை, கடாத் தொடும், பத்து"

முற்றும்.

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1 நிலைத்துறை வழீஇய மதன் அழி மாக்கள்
புனல்படு பூசலின், விரைந்து வல் எய்தி. -ll. 280-281.

2 கயம்கண் டன்ன-அகன் பை, அம்கண்
மைந்துமலிசினத்த களிறுமதன் அழிக்குந்
துஞ்சுமரம் கடுக்கும் மாசுணம் -ll. 259-26.

3 கொடுவரி பாய்ந்தெனக் கொழுநர் மார்பின்
நெடுவசி விழுப்புண் டணிமார் காப்பென
வறல்வாழ் கூந்தற் கொடிச்சியர் பாடல். -ll. 302-304.

4 கலை கை யற்ற காண்பி னெடுவரை
நிலைபெய் திட்ட மால்புநெறி யாகப்
பெரும்பயன் றொகுத்த தேங்கொள் கொள்ளை -ll. 315-317

5 மைபடு மாமலைப் பனுவலிற் பொங்கி l. 361.

The Socio-Economic Life of the Sangam age and its continuation*

*Tamil literary works, commentaries, accounts of foreigners, inscriptions and references in Sanskrit literature are thc sources of information for the reconstruction of on account of their times. Of these, the most important are the Sangam poems for the period. Literature embalms the culture, the ideas and the ideals of the people of the age in which it is produced; and it is in its literary works that the springs of thought and actions of the period stand revealed. A brief account of the life of the period is herein attempted, and the author owes the section largely to the personal influence derived from his Guru, Prof. P. T. Srinivasa Iyengar, and Prof. S. Vaiyapuri Pillai; also presently from Prof. K. A. Nilakanta Sastriar and Prof. T. P. Meenakshisundaranar, from whose valued writings the citations are given and grtaefully acknowledged.

The Socio-Economic Life of The Sangam Age, and Its Continuation.

"Society consisted of a fairly gay crew of kings, chieftains and nobles at the top, befriended by Brahmins and entertained by Poets, musicians, and dancers, and indulging in war, the chase, and the company of women. The life of the masses was simple but by no means devoid of joy and amusement. There was an abundance of the necessities of life and a reasonably brisk inland and maritime trade. The level of material culture was fairly high, and in the spiritual sphere there was occurring a progressive integration of the new Aryan with the old pre-Aryan forms and conventions, The general impression left on the mind by this early Tamil literature is one of social harmony, general contentment and happiness."[1]

Sangam literature bears witness to the idealistic lifc led by the Tamils of the age; as in *Tolkoppiyam* – the earliest Grammar of the language,which is as well, a grammar of the life of the people, whose traits are defined:

"கல்வி தறுகண் ணிசைமை கொடையெனச்
சொல்லப்பட்ட பெருமித நான்கே"

தொல் – மெய்ப்பாட்டியல் 9

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1 A comprehensive History of India, II–p569.

Education, to the perfect reaches of Soul force, Heroism[2]; to the point of fearlessness in face of terror or death; Forbearance from evil, unswerved from paths of virtue[3]; and Gift to the point of sacrifice of one's own Self. Their lives were professedly self-educative, their heroism to the point of veritable death – in peace and in war - inculcated from their mothers' milk – and forbearance from anything which is not beset with honour (மானம்) - The Chera Kanaikkal Irumporai would die without partaking the water that was brought to him delayed; Chera Perum Cheralātan starve himself to death wounded by an arrow on his back; King Sibi die to save a bird from a hawk; Manu kill his crown prince at his chariot wheels to appeace a cow in grief;a Pandya cut off his hand on the pain of being suspected, and heroic mothers always sent their sons to the field to serve their king and country-undismayed, and to certain heroic deaths.

The sovereign lord the king was even their God and Protector, as a poet put it: "திருவுடை மன்னரைக் காணில் திருமாலைக் கண்டேனே"; and his victory was based not on the strength of his spear, but on the scales of his even handed justice:-

"வேலன்று வென்றி தருவது – மன்னவன்
கோலதூஉம் கோடா தெனின்."

and the hand of his protector was as Itaikkātar put it in *Puram* 42, that of a tiger which guards her cubs.

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2 Pon-muti-yar *Kali* 141, 86. See *infra* pp. 189-190 *Puram* 278, 312 also 343.

3 "ஈன்றாள் பசிகாண்பா ளாயினும் செய்யற்க
சான்றோர் பழிக்கும் வினை" — குறள்

OF SOCIETY:

Society was organized as on their own habits and professions, but the population of large cities and sea-ports tended to be cosmopolitan in its constitution. The language spoken by the people changed from Tamil to *Vatuku* in the region of the Tirupati hill, which was recognized as the boundary and called *mozhi-peyar-tēm* (region where the language changes)

The people and their lives in the five physiographical divisions of the land have found vivid portraiture in the forego-ing pages. Realistic pen–pictures of the residences of hunters, shepherds, and Brahmins are found in *Perum–panārru–p–patai.* The hunters lived in fortresses surrounded by thorny hedges; their residences were thatched sheds of grass, guarded by ferocious dogs, and well stocked with bows, arrows, spears and other implements of war and of the chase. The dwellings of shepherds with their flocks of sheep, cows and buffaloes, their beds of straw and leather, their womenfolk engaged in churning the curd early in the morning and the sale of ghee and buttermilk for grain in the course of the day are also vividly portrayed, –*Puram* ll 147–166. The houses of Brahmins were marked by a small shed in front where a calf was tied to one of the posts and the threshold was smeared with cow–dung, they had idols for worship inside, and were not approached by cocks or dogs; parrots were brought up as pets and they repeated the Vedic chants; the ladies of the house cooked fine food for offerings to the gods and to guests. The Brahmins learnt the Veda, performed twenty–one kinds of sacrifices, and wore deer-skin on such occasions.-*Puram* 106-113

Learning was held to transcend caste, and in a song of Pandya *Aryappatai Katanta Netunjeliyan* occurs the statement that a man of higher caste would gladly take lessons from a learned person, even of a lower caste. (*Puram* 183, ll-8-10) We hear of public disputations among scholars, one of them challenging others to a discussion by hoisting a flag indicating his purpose. In *Pattinappalai* ll78-103 the life of the fishermen (Paradavar) of Pukār or Kavirippūmpattinam, their fishing excursions into the sea, their worship of fish-bone as their deity, the style of their huts and of their pastimes on the foreshore are described.

The large numbers of wandering minstrels (*Pānar*, and their womenfolk (*viralis*), who accompanied their songs with appropriate dances attended with gestures, formed a notable feature of social life at the courts of kings and chieftains; there are numerous references to these minstrels and danscuses, their musical instruments their ineradicable poverty which attracted presents-food, clothing, ornaments including flowers of gold and what not, from the patrons whom they visited.

Poetess Avvai gives a sketch of a *virali* with her *patalai* and her *muzha* (types of drums), her few bangles, and, above all, her begging-bowl which remained inverted for want of persons who would drop things into it. Equally notable are the references to *yavanas*, doubtless-Graeco-Roman merchants, sailors and others, with perhaps an admixture of Arabs. They are described as fierce in their appearance, wearing armour, whip in hand, while guarding the palace and its bedrooms along with other *mlechchas* who wore coats and could only express themselves by signs made with eyes and

hands, not knowing the language of the country- (*Mullai* ll 59–66) They exhilarated themselves with toddy and served as watchmen at night in the broad streets of Madurai –*Puram* 316–317, *Netu* ll 101-3 A swan–shaped lamp shone at the mast–head of their ships; other ornamental lamps held by finely wrought female figures of yavana manufacture wearing ornaments*[1] are also mentioned. The foreign wines imported in bottles of yavana make were served to kings in golden goblets by bright–looking young women. (*Puram* 56 ll 18–20).

KINGSHIP AND SYSTEM OF GOVERNMENT

The system of Government of the ancient Tamils was monarchical, and there is no hint, even in passing, of the non-monarchical form of government. The king's qualities are compared to those of the five elements-he to be patient like the earth, his plans are broadly laid like the sky, he is strong and destructive in his anger like the wind and fire, and cool and merciful as water to his friends - *Puram* 2. ll 1–8 lls 84–113. *Porunar-arrup-padai* gives almost a picture of the tender heartedness of princes of old. He is asked to look after his country like a nurse tending the child in her charge. Strict impartiality should mark his conduct to his subjects. He was to hold daily Court (அரசவை) and be always alert to put down the wicked and to raise up the good. His duties were necessarily heavy, and are compared to the labour of the strong bull dragging salt-laden carts from the plains to the uplands; he is likened to an expert carter, and extolled as the very life of the world- "நெல்லும்உயிரன்றே நீரும்உயிரன்றே' மன்னன் உயிர்த்தே மலர்தலை உலகம்-*Puram*; 186 - exalts him

1. *Yavana Cachets – yavanap–pani, Yavana manjikai, Sonakach–Chidukku,*

even more than rice and water. It is said the world follows the king in its ways, and the king's life is prolonged by the good deeds of his subjects. (*Padir* 24. ll 89, 63.l 18–21.) Anger, fear, love, lying, partiality, hastiness, and other qualities of the kind are counted among hindrances to good rule, which is promoted by knowledge of correct speech economics, astrology and the Veda, and by the control of the senses, and owes much to the assistance of the மன்றம். The king is required to maintain secrecy in counsel, to devote the day to the execution of his plans, and the night to calm consideration of them. He is to make gifts with gold flowers and water, entertain guests with rich foods and fine clothing and perform sacrifices. Good rule was said to be synonymous with the cosmic order; the rain obeys the call of a righteous king, and his subjects blame his government if the rain doos not fall in time or water grows scarce or if any unnatural occurrences take place, and the agriculture which depends so much on the king's righteousness is at once the basis of the state and its martial strength.

THE MOOVENDAR–THEIR ORIGIN.

By an agelong tradition, the land was ruled by the three crowned heads (*Mūvendar*) the Cholas, the Cheras and the Pandyas–from the time of creation, i. e., from immemorial, or rather from the time when Tamil bards began to sing of Tamil kings. Aad, until still later times, Brahmins induced them theories to claim descent from the Sun and the Moon, who originated the dynasties of aryan kings. As a matter of fact, the names, Chola, Chera and Pandya appear as tribal names. The Cholas were an agricultural tribe–Vellalas–who lived in the Valley of the Kaviri and had the ஆத்தி (*Bauhinea Racemosa*) the chosen flower of their region

as their emblem. The Cheras were the Kuravars, i. e., men of the hill region extending from the npper reaches of the tributaries of the Kavīri on the west coast of South India, of which region the Palmyrah is the characteristic tree and they had the Palmyrah leaf and flower also the Bow (வில்) as their emblems; the Pandyas were the coastal people -Paradavar* inhabiting the southern region of India where the margosa is the characteristic tree and fishing is their chief occupation-the Carp and the Margosa were their emblems, and Pearls held their pride of place.

KING'S JUSTICE

Justice was administered in the king's Court, where even ancient animoisties were appeased by a just award as soon as the disputants entered it. The Chola Court of Uraiyur finds conspicuous mention as the abode of justice; the cancellation of the death sentence, passad by that Court on the sons of Kari, at the intercession of poet Kovur Kilar is an instance. Internal security was maintained, and the rule of Tondaiman Ilandiraiyan is praised because his country was free from the robbers who assailed wayfarers and stripped them of their possessions; More credible is the reference to the Maravar (robbers) who killed travellers with one shot from their bows and heaped stones on their dead bodies along the roads of Pandya country. There is a detailed description in the *Maduraikkānchi* of the nocturnal activities of burglars in the city of Madurai and the rounds of the night-watch (*ūr-kāppālar*, lit, guardians of the town) designed to forestall them. The tiger emblem of the Cholas

*Paradavar in ancient literature meant both boatmen and chiefs in the Madurai country eg. தென் பரதவர், மிடல்சாய-*Puram* 378 l.l. தென் பரதவர் போரேறே-*Maduraik kānji*-l. 144.

is said to have been stuck on the front doors of the great mansion in Kavirip-pum-pattinam. and on the merchandise that had passed the examination of the customs-officials in its port. The roads were guarded by soldiers told off to detect the smuggling of contraband, particularly donkey loads of pepper which were liable to octroi duties. (*Perum* ll 80–2)

KING'S SENSE OF HUMANENESS

Instances are many, nurtured in the rich traditions of King Sibi; the Manu Chola to expiate the anguish of a cow even to sacrifice his own crown prince; the young Karikala to satisfy his aged suppliants donned oldmen's clothes and dispensed justice; and of the Pandya – பழியஞ்சின பாண்டியன் who got the truth from Siva Himself, and of Neduncheliyan, who instantly fell down dead coming to know his own grave injustice to Kovalan.

And this tradition is seen even reflected in the life and bearings of the seven Tamil chieftains of old–the Vallals. "The jasmine creeper with its pure and fragrant pearl-like flowers is so beautiful to the eye of the Chieftain *Pari*, that he leaves his own chariot for that propless creeper to spread and flourish on. Another chieftain, *Pekan* charmed by the beauty of the dancing peacock, rushes with his own costly covering to protect that beauty from the rains and biting cold. From the plant world through the animal world, one passes on to the world of human art, where another chieftain, Atikamān gives away a precious Nelli fruit, said to prolong one's life to the poetess Avvai instead of enioying it himself, thus proclaiming that a poet's life of ideal beauty is worth more than a king's life." This is the tradition and the ideal of the Sangam age and of their great patrons.

OF INTERSTATE RELATIONS

"Of war and Inter-state relations among the three crowned heads, they formed a feature of ancient Tamilian politics. The acceptance of the ideal of a king bent on aggrandisement was its bane. It made lasting peace an utter impossibility. In one poem, a Pandyan king is praised for keeping his country free from the foreign invader, but, at the same time for waging war against his two neighbours in order to secure the means of rewarding the many poets who sought his patronage; this may be just conventional praise, but the line it takes must have had some relation to facts. The notion that a king established his hegemony by victories won against seven neighbouring rulers and wearing a garland of their crowns has been mentioned in relation to Atiaman Anji. This is a reference, doubtless exaggerated, to the kings of the North living in dread of a possible expedition by the Chola monarch in the course of his *digvijaya.* Two of the most recurring causes of warfare were cattle-lifting and the refusal to give princesses in marriage. There are scores of inscribed stones erected in later times to the memory of rustic heroes who were killed in the defence of the cattle of the village. There are proofs that the traditional method of opening hostilities was by driving off the enemy's cattle, and it was kept up in South India for many centuries after the Sangam age. We learn that sometimes a Brahmin messenger was despatched to announce the declaration of war to an enemy, and it was usual to make presents to Brahmins evidently to secure their blessings on the enterprise, before the army marched out to war. (*Pattinap.* ll 40, 120-135).

OF ARCHITECTURE IN THE CITIES

In the descriptions of cities such as Pukār, Madurai, Uraiyur, Kānchi and Karur, we read about temples (Kottam), palaces (Koyils), and mansions (*Mādam*) and high ramparts with one or more imposing gateways (*tōraṇavāyil*, gopuram) decorated by many painted stucco figures. The ramparts of cities were surrounded by deep moats full of water. The outermost fortification was a thick forest (*puramilai*). The city of Madurai is itself referred to often as *Mādakkūdal* or *Nān-mādakkūdal*, the city with storeyed mansions. The gateway of Madurai was high and broad enough to allow three elephants to enter abreast; It had massive wooden doors, and supported a storeyed watch-tower on top. The gateway of the ramparts of Pukār, which surrounded 'reaching the sky', had a *makara torana* lintel on which rested a tall *sikhara*. While the massive wooden frame of the Madurai gate was glistening black with a coat of mustard oil, its double doors were armoured with sheet-iron painted red, perhaps to prevent rust.

Kings' palaces and the mansions of rich merchants and nobles were built of brick, and were sometimes several storeys high. - *Nedunalvādai* ll 767 also *Silap* xxviii ll 272–5 - give a minute account of the buildlng of a palace, begun in an auspicious hour fixed beforehand according to sastraic rules; and describes the luxurious style of the finished interior, including the women's apartments and bed-rooms. The palace was usually well guarded, open to friends and seeker's patronage, but unapproachable by enemies. The dwellings of the common people were much humbler though by no means devoid of gaiety and happiness. We have a charming description of a small hut on the

roadside with its live fence and open-yard, from which the house-wives watched the salt-laden carts as they passed along the road. Beds were made of hides or mats and rope cots were made by *pulaiyar* who handled their needles with deft ness. Mills for crushing sugar-cane and making jaggery were common in the countryside. The rich fed the poor in large numbers in long sheds erected for the purpose, and rice was spread in front of palaces for crows to feed on. Silver plate was laid out in great profusion in royal palaces for the children of visitors to eat from, the visitors themselves being provided with golden dishes, according to the annotator. Ruts were made in the thoroughfares of large cities by the constant running of chariots.

The buildings inside cities were storeyed mansions[1] sometimes seven storeys high or with flat open terraces [2] or vaulted roofs (கூடம்). A dense aggregation of such tall buildings in the city of Karūr is likened to the many peaks of a hilly range. A mansion in Puhar is described as having a low enclosing wall, a high outer gate with steps and curved pials, an approach path wellguarded and high storeys.[3] While the walls were of brick and mortar, the beams, doors, doorways, and pillars were of some hard wood often carved or covered with embossed metal sheeting. The large assembly hall of Uraiyūr had such pillars.[4] The windows or ventilators were sometimes of the shape of the deer's eye [5] and the facade exhibited likenesses of animals such as the lion and tiger. (Pari. 10. l 46 - 47)

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(1) நிறைநிலை மாடம் or நெடுநிலை மாடம் or எழுநிலை மாடம் (2) வேயா மாடம் (3) Pattinappalai ll 142-5. (4) Puram 375-pp 2-3. (5) Silap - V. p 8.

The temples (Kottam) and religious institutions of the Brahmins, Jainas, and Buddhists (Palli) were likewise brick structures. Shrines were dedicated to the various Hindu Gods - Siva, Vishnu (Māyon), Indra with the Airavata and the Vajra, Baladeva, Devi and many minor gods, and some of them were of many storeys *(nedu-nilaik-kottam)* The memorial or sepulchral shrines of brick in the necropolis of Puhār dedicated to kings, saints, satis, and heroes are also to be mentioned.

Other references tell us that palaces and temples were planned and constructed by architects versed in the science, in consultation with the elite of the artisans.

OF WARFARE

Warfare was in fact practised as an Art*; the methods of fortification, of assaulting and defending fortresses appear to have been well developed. The high battlemented walls of fortresses, their heavy wooden doors and cross-bars are alluded to as also different types like mountain-forts and sea-forts. The walls, the moat and the towered gates of the large Pandyan capital Madurai, its tall mansions and broad streets and its bazaars bright with flags of various colours are described in the *Madurikkanji* (also–*Puram* 18 ll 10-12) The fortress of Kanappereyil (Kāliār Kovil) had an additional fence of impenetrable forest. The sufferings of a beleaguered fortress form the subject of a poem by Kovūr Kizhār. The traditional four-fold army comprising chariots, elephants, cavalry and infantry is often mentioned, and the importance of elephant and horse is stressed. Chariots were drawn by oxen or horses. Sword and shield

* *Padir* 16 ll 1-13; 20 ll 17-19; 22 ll 21-5; 50. ll 12-13

were used in close combat, and the *tomaram* is mentioned, evidently as a missile to be thrown at the enemy from a distance. Body-armour made of tiger-skin for the protection of the body, and a cover of leather for the forearm were in use. The drum and the conch were sounded on the battle-field.

Young soldiers, particularly among the Kosar, learnt the use of weapons in peace-time by target-practice. The summons to arms was usually by beat of drum, and in the army, the van (tūsi) and the rear (kulai) were distinguished besides the flanks (pakkam). Sometimes kings took vows invoking many imprecations if they should fail to secure the victory; these vows incidentally throw wetcome light on the ideals of good rule, Aged soldiers sometimes turned ascetics., Soldiers in the field drank toddy, and wore garlands of flowers.

It was a language of flowers in War as in Love.* The capture of the enemy's cattle was the commencement of Warfare.

The war drum was worshipped as a deity with loudly uttered *mantrās*; it was occasionally bathed in water, and when out of use laid on a special cot. If crows and kites

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**Vetchi* (வெட்சி): (Ixora Coccinia) or the flame of the forest was the symbolic flower to denote victory in cattle raiding; *Karanthai* (கரந்தை): the sweet Basil, of success in recovering the cattle; *Vanji* (வஞ்சி): Probably Hiptage Madoblata of successful attack; *Kanchi* (காஞ்சி): Ulmus Integrifolia or elm tree of valiant resistance; *Nochi* (நொச்சி): Vitex Nirgundi of defence, *Tumbai* (தும்பை): Phlomus Indica-, Victory, getting the enemy to rout; and *Uligni* (உழிஞை): Illicbrum lanatus when the enemy was rendered absolutely powerless by the capture of his fortified places.

ate the *bali* offered to the war-drum on the eve of battle, and if the tree called *unnam* faded, these were considered good omens of victory. Instruments of war made of steel were put in covers of tiger-skin. On the anklets worn by soldiers were pictured the scenes of their heroic deeds in the field. The stitching of the wounds on the battle-field is mentioned; and the slain were believed to attain the heaven of heroes (*vīrasvarga*) and were often honoured by the erection of memorial stones (nadukal-நடுகல்) inscribed with the details of their warlike achievements. Camp-fires were kindled to keep off the cold at night, and the posting of sentries in the camp at night is fully described.

MILITARY CAMP: படைவீடு

A military camp (kāttūr i. e. an artificial town) often contained soldiers speaking a variety of languages, and was in any case apparently an elaborate affair. There is a long description of such a camp in the Mullaippattu, (See infra pp 138–141) It is said to have been as wide as the ocean; it was erected on enemy territory cleared from the hunters who originally occupied it. It was surounded by a thorny hedge and was laid out in streets, with elephants to guard the important junctions; there were many tents, of which the most conspicuous was the royal pavilion decked with gaily coloured curtains and spears and shields, and guarded by armed women who patrolled with lights at night; there were also male guards and time-keepers who tended water-clocks (நாழிகை வட்டில் see infra p.240) and announced the correct time. Elsewhere we hear of the drum being beaten in camp at early morning and of a gnomon to fix the exact time of midday. The king is said to grieve at the thought of the war–

elephants and horses wounded in fight and of the brave soldiers who fought to death in loyalty to their lord. Soldiers were rewarded by the grant of mārāya *(military honour or fief)* and the *enadi* title for particular acts of heroism such as stemming the advance of enemy forces single-handed, like a stone dam arresting the on rush of the river's flood. Women captured in war were reduced to slavery and employed in places of public worship, where they were expected to bathe every evening and light the lamps, besides sweeping the threshold and adorning it with flowers. In a righteous war, women were spared along with cows, Brahmins and the sick. The enemy's cattle as well as gates of his fortresses were often carried off by the victor as trophies; his guardian tree was cut down and its stem converted into a war-drum, the gold from the face-ornament (ötai) of his elephants converted into lotus-flowers as a present for minstrels, and his crown made into an anklet, or worn as part of a garland by the victor. Further, the conquered country often suffered great destruction in the course of the war, not even the corn-fields being spared, and a particularly hated spot was ploughed with asses, and coarse grain and gram were sowh on it. Death on the battle-field was considered to be the only proper end for kings and solddiers; There are many references to heroic mothers, proud of the warlike deeds of their sons and more elated on the day they fell in battle fighting the enemy's elephants than on the day of their birth.

OF FOOD AND CLOTHING

Clothing usually comprised of two pieces of cloth. Women in high society used corsets and hair-paste. (*Akam* 150 p 2-3) Scissors for clipping the hair of the head were made of

steel, and the finger-holes in them are said to have had the shape of a pretty woman's ear. (*Pornnar.* pp 20–30) The use of starch for stiffening clothes was known. Ornaments were worn by both sexes when they could afford it, and the string of pearls on the chest, and *Kataka* on the fore-arm are specially alluded to. Children wore a necklace of tiger's teeth. (*Puram* 374 *19)* Grain, flesh, and fish formed the chief articles of food with vegetables, milk, and milk products. Grain was husked in hollows made in the ground (*nila-ural*) and converted into flakes (அவல் *aval).* The tenderness of cooked meat is compared to the softness of carded cotton; Appam or rice-cake soaked in milk was a luxury; so too was the flesh of tortoises and of hogs, the latter when fattened and kept away from their females for a long time; so also the cooked (ஆரல் *aral)* fish when piping hot. An animal roasted whole was valued for its taste. Many references occur to toddy kept in jars and wines imported in green bottles. A bite of raw ginger during a potation is said to add to the enjoyment of the toper. Toddy when kept long underground in bamboo barrels perceptibly improved in taste. A cocktail of toddy mixed with the juice of sugar-cane and coeoanut-water was known as munnir (*triple-liquid*) and was much appreciated. This sketch of the food and drink of the age may be concluded with a poet's account of the days he spent with the great Chola king Karikala. (Ref Vide Infra. pp 224-5 - *Porunar - ll* 102 - 121.)

The habit of eating betel leaves with nuts and lime was well known. Women are said to cease from eating betel and bathing in cold water when their husbands fell in battle. (*Pur* 62 1 14)

In summer, princes resorted to shady groves in the riverside in the company of their friends and relatives, and they sought refuge from the heat of the day which was felt more intensely under a roof. Boys and girls enjoyed bathing and playing together in the water, and sometimes they jumped into the water from the overhanging branches of trees. In winter on the other hand, people shut themseles indoors, making the windows fast to keep out the cold wind; women used flowers sparingly, and warmed themselvs at fires fed with fragrant wood and resin; even the strings of musical instruments had to be warmed against their bodies before they would sound the correct notes—*Netunal vādai* - Among the fine-arts, there is clear mention of mural palnting.

OF ROYALTIES AND POETS

"Descriptive pieces about Poets of the period and their relations to their patrons are a myriad. A *Patikam* to the *Padirruppattu* relates as how men of letters had formed a lucrative profession; but the tradition recorded in these epilogues is doubtless late and exaggerated. Many of the other poems show that though the poets were frequently rewarded for their labours with food, drink, and raiment, besides gold, and sometimes even with elephants, the vast majority were evidently not very well - off Instances have been referred infra of poets venting their anger in song against patrons who kept them waiting too long for a present or gave a niggardly gift. One poet declines to accept a present offered to him without an interview with the patron, saying that he was not a mercenary (*vānikap-parisilan*). Another, Perunkunrur Kizhar has left a song

of bitter irony against a Chera who tantalized him with the offer of a gift that did not materialise; the poet expatiates on his penury and mentions the many rat-holes in the old wālls of his house and the famished condition of his wife which unfitted her for nursing her child. Another poet, entered Uraiyur during a siege, and being suspected as an enemy spy was about to be put to death, when kovūr Kilar interceded and saved him. Kovūr Kilār says that, like birds seeking a tree with ripe fruit, poets as a rule went long distances over difficult country in search of generous patrons, sang their praises, and were pleased with any presents they got, being enabled thereby not only to maintain themselves, but to feed their relations and friends; their lives knew no fault except a little pride in the victories they won by their learning. Some poets on the other hand became the intimate and respected friends of their kings and patrons; of such relationships the friendship between Kapilar and Pari, between Pisir-ānthai (பிசிராந்தை) and Kopperuncholan, and between Auvaiyār and Atikaman Anji are conspicuous instances.

OF ECONOMY

The canons of economy and convenience in tax-collection are vividly brought home to a king by a striking analogy; if an elephant is fed on grain reaped and carefully stored in advance, it will last for many days; if he is turned loose on a ripe corn-field, he will trample and destroy more grain than he manages to eat. The brahmins aided the king in the performance of sacrifices and the ministers in the conduct of state-affairs, particularly the administration of justice. It was the duty of the king to prevent the emigration of his people by making life attractive to them and to rehabilitate the

subjects of defeated countries who had suffered in wars of conquest. The obligation to ensure an abundance of grain, and to promote irrigation was fully realised, and a poet goes so far as to say that a king who brings water and land together may well be deemed the creator of the bodies and lives of his subjects.

"The general code of ethics was of a high standard. *Purananuru* 192. gives sharp expression to a detached and fatalistic outlook on life; but the bulk of the poems evince a keen enjoyment of life and its opportunities. It was the duty of house-holders to entertain guests, and the man who hides himself at the sight of a guest is held to lead a fruitless existence. Attention is drawn to the uncertainties of fortune, and men are exhorted to pursue the path of good, leading to abiding happiness. Even if one is unable to do active good, one should' abstain from evil, as being the only way to win the approval of society and happiness hereafter. A true friend will stand by you in adversity, though he may be indifferent to you in your prosperity. (Puram 215) Patience, sympathy with the poor and indigent, the employment of armed strength so as not to rouse hatred, and noble speech and conduct in the council of the king are upheld as worthy ideals. Ingratitude, the worst sin, can never be expiated; it was deemed worse than even the mutilation of the udder of a cow, the destruction of a foetus, or the injuring of a Brahmin. Family life was held in high honour" and the wife is described as the light of the household. The sanctity of virginity may be inferred from a quaint simile which compares an impregnable thorn fence round a military camp to the hair on the head of a virgin which no man may touch. (*Puram*. 301 ll 2-4)

Of quaint beliefs of the common people, they made little children wear as an amulet small necklaces consisting of replicas of the five weapons of Vishnu. They had an elaborate procedure including the sticking of margosa leaves on the roof, singing songs, and applying collyrium and white mustard to the child, for warding off the evil machinations of *pey* (evil spirits.) They read omens in the movements of birds *(sakuna).* A woman with dishevelled hair was a bad omen, to be counteracted by prayer. Th crow was believed to announce in advance the return of the absent husband to his wife. The banyan tree was the abode of a deity, and the eclipse of the moon was the result of a snake eating her up. The Kuravas believed that they could bring down rain by offering (*bali*) sacrifices to their deity. There is reference to a magic stick with which fortune-tellers were enabled to ply their trade. Astrology was much in vogue, and people were ready to make empirical deductions from exceptional natural phenomena. A whole poem is devoted to an account of the astrological portents that foreboded the death of the Chera Yanaikkat Sey of the elephant look within seven days. (Puram 229)

OF WOMEN

"Women enjoyed much freedom of movement in society, and the number of women poets of the age is sufficient indication that they were not excluded from the best education then available. *Sati* was common, particularly among the higher martial classes, and the ideal wife was held to be one who mounted the funeral pyre of her husband with no more concern than if she was entering a tank of cool water for a bath. If she was with child, *sati* was forbidden. A widow's lot was rather hard. The beating of the breast in mourning for the deceased, the shaving of the head, and

the breaking of bangles are mentioned. The widow had to discard all ornaments including the (*tali*) sacred emblem of marriage, the onething that no woman could give away in the lifetime of her husband. She had to abstain from good food and to lead a life of austerity. The references to widowhood in the poems, taken together, leave no doubt that sensitive women must have seen very good reason to follow their husbands in death as in life, rather than face the hardships and social contempt which was the widow's fate.

AGRICULTURE AND COMMERCE

"Cultivated Land was abundant" and the necessities of life plentiful. The poets are never ending in the praises of theit respective territories and celebrate their fertility and excellence. The Chera country was noted for its buffaloes, jack-fruit trees and turmeric (*Sirupān.* 41-6). The fertility of the lands watered by the Kāviri is a recurring theme, and one poet affirms that the produce of the small area on which a female elephant could lie down was enough to feed seven tuskers (*Pur.* 40 ll 10-14). The natural forest produce of Pari's principality included bamboo-rice, jack-fruit, the valli root and honey. The cultivation of millets in the same principality is described at some length in a poem.

Next to agriculture, in all its forms including the raising of sugar-cane, cotton and pepper, the most important industry, of the land was the production of cloth. Early European writers and Sanskrit sources confirm the truthfulness of the numerous references to the fine quality of the textiles produced in the Tamil country at this period. They are compared to the slough of the snake and to a cloud of

steam; *(Perum. l* 469) yet these muslins carried much fine floral work and were of different colours. Silk, wool and other fabrics are referred to as cloth not spun by any one (*nulak-kalingam*). Production was generally for local con sumption, and only articles of great value in small bulk, or necessities like salt which could not be made everywhere, entered into trade. Much trade was carried on by barter; examples occur of honey and roots being exchanged for fish-oil and toddy, and of sugar-cane and corn-flakes (*aval*) for venison and toddy. Salt merchants moved about with their families in trains of carts; the ıoads were hard, and often the merchants had to negotiate ups ann downs and thought it necessary to carry a spare axle (semav-achchu) for every cart. Pepper was carried from place to place by caravans of asses (*Perum. ll* 78-80). The bazaar in big cities was a busy place with many flags (hoisted over the shops), plenty of cash (gold) and a number of taverns (see *Maduraik-kanji* 1 180, *Patirrup.* 15 9; 68 *l* 10). References to the different aspects of maritime trade are many.

An elephant running amok is compared to a storm-tossed ship, and there are other references to ship wrecks in storms[1]. Salt, dried fish, and processed tamarind were conveyed in boats, evidently a reference to the coastal trade of the country. Foreign ships came laden with horses in the company of merchants who were eager to take the preclous products of the Tamil country in exchange for them. Sāliyūr was an important port on the Madurai coast, often visited by great ships. Nirpeyaṟṟu, probably somewhere near Māmallapuram, was another seaport to which were

1 *Mathuraik.* 1 377-9; *Puram.* 238 1 14-5; 368 1 9.

brought horses from the west and other products from the north; this was in the territory of Tondaimān Iḷantiraiyan.[2] Near the port, was a tall lighthouse in which a bright lamp burnt all night. Access to the lamp was by means of a steep ladder not easy to climb.[3] In between Sāliyūr and Nirpeyaṟṟu, lay the still larger emporium of Puhār or Kāvirippūmpattinam, the Khaberis of Ptolemy, which is described at great length in the *Pattinappālai*. Large boats had carried white salt and returned laden with paddy in exchange, and when lying in harbour, they resembled a row of horses tethered in a garden. Great ships sailed straight into the harbour of Puhār without slacking sails, a description that cannot apply at the present day to any place in the Tanjore delta on account of changes in the course of the Kāviri river and in the shape of the seaboard. The merchandise brought to the port of Puhār included war-horses that came by sea, bags of black pepper brought overland by cart, gems and gold from the northern mountain, sandal and *akil* woods from the western mountain, pearls of the southern and coral of the eastern sea, the produce of the Ganges basin and the Kāviri valley, foodstuffs from Ceylon and luxuries from Katāram, besides other rare and precious products. Puhār was a cosmopolitan city where people from different countries speaking various languages lived amicably together and contributed to its vast increasing wealth and prosperity. Its merchants were not greedy cheats, but honest dealers who were content with a modest profit, feared wrong, spoke the truth, and gave the same consideration to the interests of their customers as to their own. The ports were even more numerous on the west coast than on the east and in closer contact with the traders of the Roman empire. Musiri was

2. *Perum.* 319-21; 3. *Perum. ll* 346-51.

was perhaps the leading emporium; a song in the *Purananūru* speaks of the sale of fish for paddy, of bales of pepper, and of the transport of a variety of merchandise in small boats from the large ships to the shore, Bandar (the modern Masula) and Kodumanam were other ports with a wealth of sea-borne imports, Bandar being noted for its pearls, and Kodumanam for rare jewels. Mention is made of the abundance of quartzite precious stones in the hills of the Chera country, and we find allusions to artisans skilled in the repair and refitting of ships, called here 'the timber that swims the great ocean (*Perunkadal–nīndia-maram*).

OF SEA POWER OF THE TAMILS[1]

" In the early years of this century, Hornell carried out a close study of boat–designs prevalent in the different parts of the Indian Ocean, particularly boats provided with single or double outriggers, and came to the conclusion that these common designs showed clear signs of maritime intercourse among all the lands on the littoral of the Indian Ocean from Indonesia to South Africa, and that India occupying a central position in this belt had a full share in this development. This conclusion is confirmed by the similarity of objects like beads of stone and crude glass found at pre-historic levels in the excavations of South India and the Philippines. Rice,peacocks and Sandalwood were imported into Babylon from South India before the fifth Century B. C. and carried their Tamil names into the languages of Western Asia. A system of inscribed coinage based on a Babylonian standard was in vogue in Southern China in the seventh century B. C., and sea trade between Babylon and China necessarily includes India within its orbit.

" We leave the region of inference and conjecture and reach certainty with the clear account of the trade and shipping of the South given in the anonymous little book, *the Periplus of the Erythraean Sea.* The author was a Graeco-Roman merchant of the second half of the first century A. D. who must have 'travelled frequently between the Mediter-

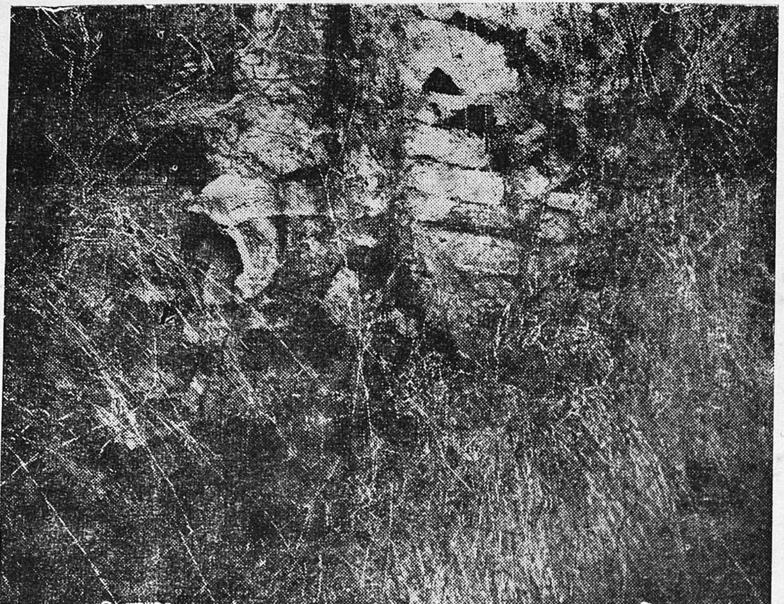
[1]Courtesy-K. A. N. SASTRI, "*The Hindu*" Nov. 2, 1958.

ranean and South India. He mentions the great quantity of pepper exported from Malabar, and the large quantities of fine pearls, ivory, and transparent stones of all kinds, principally beryls (*Vaidūrya*) of the Coimbatore district for which there was a constant demand in Rome; the products of South-East Asia such as tortoise shell from Malaysia which reached South India to be traded for gold with the Roman merchants. He names the ports of South India both on the Western and Eastern coasts, and notes that the inland city of Uraiyur (*Argaru*) was the great mart for fine pearls and muslins called *Argaritic*. Above all, he says that there were three types of craft used on the east coast: ships of the country coasting along the shore, other large vessels made of single logs bound together called *Sangara*, the *Changadam* of Malabar, and lastly those very large ships which were called *Colandia* and which made the voyages to Chryse i.e. Malaysia and to the Ganges. This was in fact the period when large ships began to be built in South India, modelled on the ships of the Persian Gulf, and these ships contributed greatly to tangible increase in the migration of Indians to the colonies in Malaysia and Indo-China. The Tamil poems of the time confirm all this and speak of large ships sailing straight without slacking sail from the Bay of Bengal up the river Kaveri at Puhar or Kaverippattinam, of the import of much merchandise into that port - city including the rich produce of Kalagam i. e. Kadaram or Kedah in Malaya and foodstuffs from Ceylon; of groups of *Yavanas* settled as traders in the emporia on the coasts and of *Yavana* guards serving in royal palaces or guarding the streets of Tamil cities at night. The Chera kings of the time are credited with naval victories both against the pirates who infested the coast and against *Yavanas* who infringed the trade regulations or gave other offences to the monarchs. We may note in passing that the contemporary Satavahāna or Andhra kings of the Deccan were also mindful of their naval power, and their subjects took a considerable part in the movement of colonizatian of the eastern lands; their coins marked by a double-mast ship have been found as far south as Cuddalore, and in later times the North Indian prose writer Bāna described them as 'lords of the three seas'



Courtesy:
Institut Francais
d' Indologie

ARIKAMEDU
SITE AND RIVER VIEW



Courtesy:
Institut Francais
d' Indologie

ARIKAMEDU
SITE AND HABITATION VIEW

OF ARIKAMEDU[1]
AN EARLIEST INDO-ROMAN TRADING STATION

Here, in this Context, mention has to be made of "Arikamedu[2] which represents the site of a considerable buried town on the Coromandel coast, and founded in the first and second centuries A. D., and to have been extensivley despoiled for bricks in the middle ages and later. The Northern Sector contained the remains of a substantial structure upwards of 150 feet long, built about A. D. 50 on the former foreshore above vaguer vestiges of earlier occupation extending perhaps over half a century. The building, from its site and character identified as a warehouse, must from the outset have been liable to flooding, and was abandoned at an early date. The Southern Sector, on the other hand, comprised a site which stood some 10 feet above flood-level, and was occupied for a hundred years or more from the middle of the first century A. D. onwards. Its principal structures consisted of two walled courtyards associated with carefully built tanks supplied and drained by a series of brick culverts. It is conjectured that these tanks and courtyards were used in the preparation of the muslin cloth which has from ancient time been a notable product of this part of India and is recorded by classical writers as an Indian export. Amongst the other industries of the town was that of bead-making. Gold, semi-precious stones and glass were used for this purpose, and two gems, carved by intaglio designs by Graeco-Roman gem-cutters and in one instance untrimmed, suggest the presence of Western craftsmen on the site. Numerous sherds both of a red-glazed pottery known to have been made in Italy in the first centuries B. C. — A. D. and of the two-handled jars or amphorae characteristic of the Mediterranean wine-trade of the period, together with Roman lamps and glass-ware, combine to indicate that *Arikamedu was one of the regular 'Yavana' or Western trading-stations of which both Graeco-Roman and ancient Tamil writers speak.* As the first of these stations actually identified by excavation in India,

1. Courtesy. Sir R.E.M. Wheeler, - *Ancient India*- No. 2 July 1946 - pp. 17 - 125. — A Bulletin of the Archaeological Survey of India.

1. Arikamedu, near Pondicherry.

Arikamedu will hold henceforth a distinguished position in the history of the economic relations of India with the outside world.".

"And the discovery has other features of interest. A Roman market on the Coromandel coast implies a knowledge of the south-western monsoon, which the historian may now suppose to have been in regular use at an earlier date than was previously conjectured. The epigraphist and the palaeographer will find amongst the *graffiti* some of the earliest dated fragments of the Tamil language. To the geographer, the very considerable rise in water-level shown to have occurred hereabouts within the last two thousand years, though due atleast in part to local causes, is perhaps of incidental note. But the most significant result of these excavations is that, by establishing at last the precise chronological position of an extensive South Indian culture, the archaeologist has provided a new starting point for the study of the pre-mediaeval civilizations of the Indian peninsula "

Note: The Gingee river, known locally as the Ariyankuppam river, becomes near Pondicherry a meandering stream with picturesque islands in it. Not far from its mouth is the ancient port of Virampattanam, and about half a mile inland on the right bank of the river is the prominent mound known as Arikamedu. It rises steeply from the river to a height of about twenty feet, but the highest portions of the mound are about 200 to 300 feet from the river bank[1].

OF SOCIAL LIFE

Of social life of the Tamils, there are some inevitable gaps. For instance we should like to know rather more about the institution of marriage than we are able to

1. See A. Aiyappan — A Dakshina Taxila — The *Hindu* March 23, 1941.

gather from the Sangam anthologies. There is in fact little definite information on this subject bearing a reference to the *tali;* two *Aham* poems indeed refer to the feasting of relations at a meal of rice mixed with blackgram and meat before the marriage, the bathing of the bride by four women who had their husbands and children living, the marriage pandal strewn with fresh sand, the music of the marriage drum, the worship of gods and preference for the celebration of marriage on a day in the bright half of the month when the moon was with Rohini. The marriage was consummated the same night. We hear nothing of the ritual if there was any. Later works like the *Tolkappiyam* and the *Kalaviyal* indeed say that the Aryans introduced the ritual and ceremony of marriage (*karanam*); but there is no clue to the date when this happened. These works also mention the spontaneous coming-together of the sexes (kamak-kūttam); they distinguish secret marriage (kalavu) from the open alliance contracted with the consent of parents (karppu;); they mention also unrequited or unilateral love (kaikkilai) and improper love (*perundinai*) as between a youth and a woman older than himself, or a woman of different castes or one otherwise unfit to marry him according to the code; lastly they refer to the eight forms of marriage known to the Sanskrit *Dharmasastra* and show ingenuity in fitting them into the frame work of the Tamil scheme. Though the *gandharva* form of marriage is easily equated to *kalavu*, the other Aryan forms do not fall into line so easily. And we have no data to decide how far these developments may be assigned to the earlier period, the Sangam age proper with which we are concerned in this chapter. In spite of these *lacunae* in the picture of social life, its main features stand out clearly enough.

OF RELIGION

The active penetration of the three religious faiths: Vedic Brahmanism, and the more organised and missionary faiths of Buddhism and Jainism, produced its reactions on the cultural life of the South. Religious edifices of a monumental character began to engross the attention of the people. They gradually began to employ stone, at least in the basement courses, or as a casing over brick-built structures, e. g. the Stupas, or they carved out of the live-rock. They kept on, however, much of the technique originally employed in the erection of secular structures of more perishable material.

"Besides the impetus derived from these religions, there were commercial contacts with the western world and the Far East. These led to the growth of prosperous local mercantile communities. The 'Yavana' traders established colonies and emporia mostly on the coast to get the natural products and manufactured articles of luxury and art in exchange for gold and their own products. The hoards of Roman coins found in many places, coastal and inland, the reference in contemporary literature, Indian and western, the mention of 'Yavana' guards in South Indian palaces, and of 'Yavana' women in harems. To a certain extent, the contact influenced both the plebeian crafts and the aristocratic arts of the country. On the one side, we see its effect on a very basic and common art of the country, in the local manufactures of pottery imitating the characteristic foreign ceramic ware at Arikamedu near Pondicherry as contrasted with the types called 'Andhra' and 'Megalithic' wares as found in abundance in different parts of the country. On the other, we have also seen from Arikamedu a few imitation gem-intaglios indicating the extension of foreign influence.

OF RITUALS

'In the sphere of rituals, we find a mixture of practices and beliefs of diverse origin often jointly observed and held by the same sections of the people. The Vedic religion of sacrifice was followed by kings and chieftains, and references are not lacking to the performance of Vedic sacrifices and to the sacrificial posts, the *yupas*, those of the Pandya Mudukudumi Peruvaludi being the best known. Individual Brahmins maintained and regularly worshipped the three sacred fires in their houses, and made sacrifices and feasts for Gods and guests respectively, rice, ghee and meat figuring prominently in both. Rice mixed with meat was offered to crows daily in thresholds of houses. Gifts made to Brahmins were always accompanied by a libation of water. A pantheon of many gods honoured with temples of old where public worship was offered to them had arisen The worship of Vishnu with *tulasi* (basil) leaves, bells and other accompaniments is mentioned, as also the custom of devotional fasting in the precincts of the temple with the object of obtaining the grace of the Gods. Vishnu sleeping on the couch of Ānanta in திருவெஃகா at Kanchipuram is

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Manimekhalai and *Perunkadai*, though later than our period, aptly summarises this development. The former says in one context 'that the artisans from Magadha, the metal workers from Maratta, the blacksmith from Avanti, the Yavana carpenters all worked in unison with the artisans of the Tamil country.' The latter is a little more elaborate, 'Yavana carpenters, the blacksmiths of Avanti, the jewellers (or expert artisans) born in Magadha, the workers on fine gold born in Patali [Pataliputra], the artists [painters and modellers] who flourished in Kosala, and the metal smiths of the Vatsa country.'

mentioned in the *Perumbanarruppadai*. References to Siva[1] are a myriad in the classics. Siva as *Ardhanarisvara* (half-man, half-woman), his mount Nandi, his ganas, in fact the whole gamut of Saivite legends are found together in the invocatory verse of the *Purananuru*. Siva, Balarama, Krishna and Subrahmanya are mentioned together in one poem. The birth of Subrahmanya from Siva, and his warlike achievements like the destruction of the asuras are favourite themes with the poets. The worship of this deity, better known as Murukan in Tamil, was attended by primitive dances known as *Velañādal*. The reference to the worship of the deity of the forest (*Kāduraikkadavul*) identified with Durga, may be another survival of a similar nature. Though Buddhism and Jainism had found a footing in the land, there are few references to them in the literature. The mention of *sravakas*, the lay followers of Jainism, and of Jain monasteries in Madurai and of Indras in the plural are the more noteworthy pieces of evidence pointing to the presence of Jainism. Ascetics wearing orange robes and carrying a *thridanda* (mukkol) (முக்கோல்) are mentioned. The enjoyment of the pleasures of life is compared to the performers of *tapas* (ansterities) reaping their fruit even in this world. We hear relatively little of domestic ritual. There is, however, a detailed account of pre-natal rites designed to ensure that the unborn child will exce in the desired directions after its birth There are references both to cremation and burial urns, and to judge only from the trend of these references cremation and burial appear to

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[1] ஆலமர் செல்வன் – *Sirupan* l 97; *Kaulit* 81–9; 83–45.

ஆல்கெழு கடவுள் – The Isvara settled in the banyan tree — Tirumurukarruppatai l. 256

have been alternative modes of disposal, and the *Manimekhalai* furnishes evidence that both these and other methods of disposal survived together up to a relatively late age, say the sixth or seventh century A. D.

THE MEGALITHIC BURIALS AND URN-FIELDS OF SOUTH INDIA IN THE LIGHT OF TAMIL LITERATURE AND TRADITION[1]

"Though an extensive literature has grown up about the numerous megalithic burials in India, we are as yet nowhere near an accurate knowledge of their date or of the various cultural phases which they seem to represent.

"There is perfect concord between the data relating to the Tamil kings and the life of the Tamils as depicted in the Sangam anthologies on one side and the writings of the classical authors of the early centuries of the Christian era (notably the compiler of the *Periplus* and *Ptolemy*) and the finds of Roman coins of the early Imperial period on the other.

"The earliest stratum of Tamil literature shows the influence of the growing religions of the North, and the date of this active penetration of Brahmanical, Buddhist and Jaina religions into the South may well be placed in the last three centuries before Christ. We have Jaina caverns of this date in the Tamil country, literary and other evidence of Buddhistic migration to the South and Ceylon, and notices of South India and her trade in the *Arthasastra* of Kautilya and the *Indika* of Megasthenes. Thus we may take it that what the Sangam literature portrays is the culture which existed in the extreme South between the third century B. C. and the third century A.D.

1 Srinivasan K. R., "*New India*" II 1946 pp

The Purananuru composed in different periods of the early Sangam age, has many references to the burial-ground and to urn-burials and a few to cremation.

As regards the actual methods of the disposal of the dead, there are many references to burial and some to cremation. The epic *Manimekhalai* which belongs to the last period of the Sangam epoch, summarizes the customs, contemporary and traditional, as follows:

"*Suduvor - iduvor - todu kulippaduppor*
Talvayinadaippor-taliyirkavippor Ch". *6, 11, 66-67).*

The context of these lines is the description of the great grave-yard of the famous Cola capital, Puhar or Kavirippumpattinam. It was a cosmopolitan city in the early centuries of the Christian era, when, in the Tamil country, the Vedic, Jaina, Buddhist and other cults had more or less taken root. These two lines enumerate the different sets of people who came there for disposing of the dead, viz. those who cremated (*suduvor*), those who cast away or exposed the dead to the elements or animals (*iduvor*), those who laid the body in pits which they dug into the ground (*todu-kuli-paduppor*), those who interred the dead body in subterranean cellars or vaults (tal-vayin-adaippor), and those who placed the body inside a burial-urn and inverted a lid over it (*taliyir-kavippor*). The first two methods hardly need any explanation. The third method refers to inhumation; the fourth refers to vaults or cellars (*vayin*) let into the ground (*tal*), i.e. stone cists and the like, ni which the body or the remains of cremation are interred; and the last method, which is brief and descriptive, refers to the placing of the body (or the remains of cremation) into burial urns (tali), the mouth of which was covered by inverting

a lid (kavi). This is actually what one finds in the case of urn-burials, which represent by far the most dominant custom as described in the earlier Sangam works – the *Narrinai, Padirruppattu* and *Purananuru.*

The poet Paranar describes the mental condition of a distracted mother whose daughter has run away with her lover. The mother prefers death to a life exposed to the scandal of the neighbours and apostrophizes the God of Death as follows:

Mayirum-tali-kavippa-t
Tavinru-kalika-ver-kolla-k-kurre.
(*Narrinai*, 271, ll, 11–12.)

'Oh powerless Lord of Death, that cannot take away my life so that my body may be entombed and covered in a big dark urn....'

The *Padirruppattu* collection has a verse which describes in one context that the grave-yard (*kādu*), 'where lay the burial-urn (tāli தாழி) that entombed the king, was the vast expanse below the vanni *(prosopis spicigera)* tree.'

"Mannar-maraitta tali
Vanni-manrattu-vilangiya-kade.
(Padir. 44, ll, 22–23.)

This shows both the custom of urn-burial and the manner in which the royal funerals were performed in those times.

On the death of the Cola king Killi Valavan, who died in Kulamurram, the poet Aiyur Mudavanār addresses the potter who has to make the urn for his burial and pities his plight as follows:

'Oh potter who makest pots for the burial-ground, sending up such a volume of smoke from your kiln that it rises up as a great cloud, gathering as if all the darkness of the world had concentrated in one spot–Oh potter! I wonder what you will do now. Your plight is pitiable. The great scion of the line of the Sembiyan (Colas), whose armies are distributed over the wide expanse of the earth, who as praised by the learned and is comparable to the Sun with his far-reaching rays, that great and powerful Valavan (Cola king) whose elephants carry his unfurled banner waving in the air, has reached the world of gods. You need make a large, wide mouthed urn for entombing such an exalted monarch. Could you do less than use the great earth as your wheel and the great mountain as the clod of clay?'

"*Kalanjey–kove–kalanjey–kove*
Kodi–nudangu–yanai–nedu–ma–valan
Devar–ulakam eydinan–adalin
Annor-kavikkum-kannakanar–tali
Vanaidal–vettauaiyayin-enaiyadu–um
Irunilam–tikiriya–p–pernmalai
Mannaka–vanaidal-ollumo–ninakke"–

Puram 228. ll 1–15;

Peruncattanar, another poet, feels that he should not survive his patron Veliman, and sings in *Puram* 238. ll 1–5.

Another anonymous verse is that of a bereaved wife appealing to the potter who makes the burial-urns and pottery: 'Oh potter that makest the pots! Oh potter that makest the pottery for the burial ground. Pity my plight and show kindness to her who, like a little white lizard clinging to the spokes of the wheel that turns beside the axle-pin of a

chariot has in his (the husband's) company traversed for long the narrow and difficult paths (of life), and condescend to make the burial-nrn large enough to include her too.'

There are references to cremation in the *Purananuru* and the following are examples:- Verse 231 (lines 1-4) by Auvaiyār on the death of the chief Nedumānanji; verse 240 (lines 7-10) by Kuttuvan Kiranār on the death of the Vel chief, Ay; verse 244 (lines 1-7) by the Cera king, Ceraman Makkodai, who later died in Kottambalam; on the death of his queen; verse 246 by the queen of Bhuta Pandiyan on the occasion of her *sate* on the death of her lord; and verse 363 which says, more numerous than the sands on the sea-shore are the kings who ruled this vast earth girt by the great sea, who went away as the lords of the burning-ground without possessing even as much as a *udai* leaf, an example of littleness.

Chapter 6 of the *Manimekhalai* has a lengthy description of the cemetery called Cakravalakkottam in Puhar, where, were many monumental shrines built of burnt bricks of various sizes, big and smali, distributed in long lines over the burials of saints, kings, or wives who committed *sati* along with their husbands with indications of their four varnas, asramas and sex, sacrificial pillars on which *balis* were made, and mounds of heaped stones, probably cairns (*nirai-kal-terri*).

" If we accept the postulate that the literature of a people of a particular period not only portrays contemporary life and events but may also embody in it earlier traditions, and that the advanced state of civilization which we find in the Sangam period probably had its origin much earlier, we may place the earlier limits of the megalithic and urn-field

culture, which seems to have been a dominant factor of early Tamil civilization, in the pre-Sangam epoch, i.e. earlier perhaps than the last three centuries B.C. and earlier, too, than effective 'Aryan' contact with South India".*

OF SEPULCHRAL URNS AT ADICHANALLUR

A South Indian find of sepulchral urns and other primitive articles to illustrate the above need reference here.

Adichanallur, 11 miles from Palayamkottai, and three miles from Srivaikuntam in Tirunelveli District is of exceptional archaeological interest. In 1900 an area of over a hundred acres here was definitely placed under reservation, and excavations were commenced by Mr. A. Rea of the Archaeological Department. The more important finds were removed to the Madras Museum, where they are now exhibited. Mr. Rea's descriptions of the objects discovered are to be found in the annual reports of the Government Archaeological survey for 1890 - 1900. 1900 - 1901 (with illustrations) 1901 - 1902 and 1903 - 1904. A comprehensive account by the same writer, illustrated by photographs, is contained in the annual report of the Archaeological Survey of India for 1902 - 1903.

"The objects over 6000 in number yielded by these burial-sites, are finely made pottery of various kinds in great number; many iron implements and weapons; Vessels and personal ornaments in bronze; a few gold ornaments; a few stone beads; boxes; and some house-hold stone implements used for grinding curry or sandalwood. Traces of cloth and wood preserved by rust or oxidation in contact with metals are found. In a number of urns there were quantities of mica in pieces about an inch in size. Husks of rice and

*Courtesy'-Srinivasan K. R., "*Ancient India*" II July 1946. PP. 9-17.

millet were found in quite a large number of pots inside the urns. All the implements and weapons are in iron; there are none in bronze.

"The vessels are mostly in earthenware, with a much smaller proportion in bronze. Lamps are of iron, no other vessels are of this metal.

The people who made these varieties of bronze objects appear to have been skilfull in moulding pottery, in casting and brazing metals, in weaving, and in working stone and wood. That they were acquainted with agriculture is shown by the iron spades for digging, and the presence of husks of rice and millet. Some of the iron implements are for sacrificial purposes, others are for the chase or war. They have all been fitted with wooden handles, used probably for devil worship as evidenced by various iron sacrificial implements discovered which are similar to those used in this form of worship.

" *Urns*, – The funeral urns are large, one-legged elongated, globular pots of thick red earthenware, averaging less than a yard in diameter by a slightly greater height.- They are similar to those found at Pallavaram and elsewhere. Around the mouth is a rim, in most specimens plain, but in some impressed with the thumb nail or incisen with triangular and dotted ornaments. All have had flat conical covers, and on the preservation of these depends, to a large extent, the condition of the contents.

"In only a few instances do the urns coutain the complete bones of a skeleton, and then the urn is always of large-size being nearly 3 feet in diameter. Generally the modern system of interring a selection of the bones only seems to have been the method followed. Such urns may contain a skull or parts of it only, or some other bones of skeleton, and these occur either by themselves or in company with other articles in pottery or metal. The latter are occasionally very numerous both out-side and inside the urn.

"In those urns which contained a complete skeleton, and which were thus preserved by the lid remaining, intact,

the position of the bones made it obvious that the body had been set inside in a squatting or sitting position. On its decay, the leg and arm bones fell over and rested against one side of the urn, while the skull, ribs and vertebrae dropped down to the bottom[1]. Of the buried dead we can at present only say, with Sir Thomas Browne: "Had they made as good provision for their names as they have done for their relics they had not so grossly erred in the art of perpetuation. But to subsist in bones, and be but pyramidally extant, is a fallacy in duration."[1]

OF THE FINER ARTS

The Tamils had in very ancient times a highly developed indigenous system of vocal and instrumental music. (Isai). It is said that there was, though now lost, an extensive literature about music in the Sangam age, consisting of Isai, *Isainunukkam* of Sikandiar's, *Perunārai*, *Perumkuruku*, *Indra-Kaliyam* by Yamalendran, *Panchamarapu* by Arivanar, *Panchacharatrayam*, *Talavagam* etc. The (Arumpathaurai-asiriyar) says in his commentary on *Sliappadikāram* (canto III) that *Isai* (combination) is so-called because it harmonises the poet's ideas and the actors expression of them. Adiyar-kunallar says there that Isai unites melody with poesy and that *Pann* is so called because it is caused by eight sounds issuing out of eight locations in the body. He refers to *Indra-Kaliyam* by Yamalendran and *Panchamarapu* by Arivanar. The musicians were known as Panar. There were four varieties of Pan i.e. Palai, Kurinji, Marudam and Sevvazhi, classified according to tracts on which their mnsical notes were attuned to their environs, 12 Pans including *Puraneerma* are said to be daytime tunes, 9 Pans including *Takkaragam* are said to be nightime tunes, and 3 Pans including *Sevvazhi* are saidto be common to day and night.

[1]See Tinnevelly District Gazetteer pp. 424–8.

The Tamil word Pan (பண்) means a musical note, and from it were derived *Pātu* (to sing) and *Pāttu* (song). The Panars were panegyrists of kings in poesy and songs. The Tamil literature teems with references to various types and varieties of musical compositions such as *akkachchi, achcho, appoochi, ammānai, Arruva Imbil, Unthiyār. oosal, empāvai, Kapparppattu, Kāzhal, Kandukāvari; Kākkai, Kalam, Kānalvari, Kilippāttu, Kunalai. Kuthambāi, Kuyil, Kuravai, Kurathi, Koodal, Kochakacharthu, Kotthumbi, Kozhippattu, Sangu, Sāyalvari, Sārthuvari, Sazhal, Sembotthu, Thālāttu, Tinainilavari, Tiruvangamālai, Tiruvanthikkappu, Tellenam, Thonokkam, Nilaivari, Naiyandi, bhagcwati, Pataippuvari, Pāndu, Pallāndu, Palli, palli-ezhuchi, pāmpātti, pidāran, porchchunnam, mayankutimainilaivari, mukachcharthu, muganilvari, mugavari, moorichartiu, Vallaippāttu etc. In addition to all tnese, we have Siddhar's songs, nondichchindu, chin Kummi, kolāttam, kanni, ānanda-kalippu, keertanam, pallu, kuravanchi,* etc. Their name is legion. In his valuaable work *Sangatthamizhum Pirkalattamiz-hum,* Mahamahopadhyaya Swaminathaier has given illustrations of some of these musical types, We find splendid examples of many of these musical compositions in *Silappatikāram*; also in much later times in works as *Tiruvāchakam, Tevāram, Tiruvoimozhi, Tiruppugazh, Tāyumanavar's* songs etc.

Music and dancing filled a good part of the spare time of men and women. Travelling troupes of dancers carried their *yazh* (lute), Palai (one-sided drum), and other stringed and percussion instruments in specially made bags. The dances of *viralis,* (professional dancing-girls), took place at night, and lamps with large flames and big oil-containers carried on stands illuminated the performances. Different kinds of lutes

like *periyāzh, pālai-yāzh* and *sengottiyāzh are* described in detail in different contexts. The flute is quaintly called a tube with dark holes made by red fire. There is a full-length description of a *pātini*, a singing woman of the pānar caste, in the *Porunar-ārruppadai* in which Karikāla is himself described as the master of the seven notes (of music). There were well-established conventions regarding the time and place proper for particular tunes. The dancers made gestures with their hands to represent the meaning of their songs, or sometimes simply to beat the time (*tālam*). There were mixed dances known as *tunangai* and *alliyam* (hallisa) which, as may be expected, did not fail to arouse misunderstandings between lovers. The dancing-girls of Madurai are said to exert their wiles on the rich young men of the city making them unfaithful to their wives, but to discard them when they had no more money to spend. Mixed bathing parties are mentioned. Country women delighted to wear girdles of flowers and leaves. The terraces of the houses of the well-to-do were used by girls for ball games, and games with Molucca-beans. Children played in the *manram* of the village, either beneath a shady tree or possibly in a simple open shed where the village-assembly met for the transaction of public business. The children of hunters played with toy bows and arrows. The procession of elephants in the streets of large cities such as Madurai on festive occasions was a great source of diversion to the citizens. Old men are said to while away their time with dice. Wrestling and hunting were among the more manly pastimes. There is a short but vivid description of a wrestling match, in which a Chola prince who won a striking success against a professional wrestler from Āmur is compared to a hungry elephant tearing down the leafy bamboos. Wrestling matchesb etween soldiers and the open comment

of partisan spectators on the course and issue of the contest form the subjects of poems.

OF OVIAM OR PAINTING

References to and descriptions of the art of painting are numerous in Tamil literature, the Tamil word for painting being *oviam*. In a *Kalitokai* verse, a lover describes his love as a picture wrought by Manmatha, the son of *Nediyon* (Vishnu). The colourful pageant of the parallel rows of shops and stalls of Maturai is likened to a painted scene in a passage in *Maturai-k-kānji*. The *Paripātal* remarks in one context. 'To think of these we are reminded of the charm of a master's painting.' References to painters and principles of their art are more frequent and detailed in Tamil works of slightly later period.

"Murals were clearly done on the surface of white lime-plaster laid over the walls, and paintings were executed on waxed cloth. Such a painted cloth canopy, depicting the twelve *rasis* of the zodiac, the Sun and the Moon, and the Moon with his ever constant consort Rohini spread above the cot of the Pandyan king, is described in *Netunalvātai*.

The palette seems to have been much restricted, and the principal colours employed were perhaps only five in number namely red (as the colour of Siva or Murukan), black (as that of Vishnu), white (as that of Baladeva), green and blue, and possibly tints derived from them during actual execution. Three kinds of brushes are mentioned, *vattikai*, *tukilikai* or *thurikai* and *lekai* (lekha).

"Such a well-developed art, with an advanced technique produced also a treatise on the art of painting called *Ovia-ch-chennūl* referred to in the *Manimekhalai* as meant for the use of the danseuse.*

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* Courtesy - *The Comprehensive History of India* - II Orient Longmans. A veritable Treasure House of Historical material and learning.

Also referred: Ananda K. Coomaraswamy — *The Arts and Crafts of India and Ceylon* — Reprinted 1963 - a fascinating work.

THE AGE OF BUDDHISM AND JAINISM
(A. D. 250-600)

THE EARLIEST OF THE TAMIL EPICS:

SILAPPATIKĀRAM

MANIMEKHALAI

ALSO

THE ETHICAL LITERATURE.

SILAPPATIKĀRAM

Silappatikāram and Manimekhalai are the two earliest Tamil epics connected with each other, and considered almost having a contemporaneous origin. The Tamil country was then ruled by three kings, and the story moves from one part of the country to the other, the epic itself being so divided into three parts — the first canto called after the capital city of the Cholas - the second part after the capital of the Pandyas, and the third after the capital of the Cheras - the three royal courts forming almost as the background of the epic. The author, Ilanko-atikal - the young prince-ascetic is a Chera Prince, and the story is unique in that it is not the story of a king or seer but of the son of a merchant - Kovalan and the daughter of another merchant - Kannaki - their married happiness being affected by another woman, Mātavi, figured as the fiance of the hero; The epic is almost of the deification of the chaste woman. of chastity, pure and simple, without the extraneous glamour of royal birth, or fabulous wealth or miraculous spirituality-both the hero and the heroine brought to the verge of poverty and absolutely helpless in a foreign country. It is almost an epic of a common man unparalelled in any language, indigenous in origin and conception and owing to no other sources. * It is a miniature Temple of Tamil, her learned arts

* The Tamils have developed on lines of their own, and they constitute, in my opinion, in some respect atleast, the finest flower of the Dravidian genius. For instance, there is nothing in Telugu to approach anywhere near the grandeur of thought and sublimity of feeling in 'Silappatikāram' and 'Manimekhalai'. The Saiva Siddhantha Philosophy is one of the most striking contributions to the vast mosaic of Hindu culture...." — C. R. Reddy.

and culture. The first part, Pukār-kāntam depicts the poetic sentiment of love, the second Maturai-k-kāntam - the tragic sentiment of *soka-rasā* and the third Vanji-k-kāntam, the heroic sentiment of *Vira-rasā*.

THE AGE OF THE EPIC

The Epic itself is assigned to the second century A.D. on the basis that the author Ilanko appears as the younger brother of the ruling Cera, to whose court Gajabāhu of Ceylon (114-136 A.D.) of the second century A. D. came at the time of the consecration of Kannaki's temple.

In an earlier *Narrinai*, 216 - a lady under the Venkai tree with one breast lost is mentioned. Also this points out to an earlier genesis of this epic story and the view to place it in any later period cannot be entertained.

THE EPIC - A MUTTAMIL KAAPPIYAM

The fact that in this Epic, Music and dance play an important part gives the work the name *nātaka-k-kāppiyam* or dramatic epic. It is also called *Mut-tamil-k-kāppiom* - the epic of the threefold Tamil - the three great arts viz., music the great artistic expression of emotion through the medium of sound, dance the artistic expressions of the harmonious movement of the body - an artistic expression of action, and poetry - the artistic exprcssion of the inner vision, all these three as thc finest expression of the human mind and personality are conceived by the Tamilians as constituting the "threefold Tamil" *Iyal, Isai* and *Nātakam*. The language is superb in verse and in prose spread-out, explaining situations, music and dances intervening, and a dramatic setting in the three Capitals of Tamilakam.

THE EPIC – INTRODUCED

"The *Patikam* * or the introduction enumerates the principles or canons which form as it were *the motive force of this epic*, that the great always worship the chaste women, that the Dharma or the Principle of Righteousness is verily the Death unto those Kings straying away from the Rule of law, and the omnipotent Fate force us to reap its consequence. Here is the Religion or cult of Pattini or the Woman of Chastity to purify our domestic and social life or Imam or Kāmam. Here is the philosophy of Justice to purify our Political life or Artha or Porul. Here is also the metaphysics of Fate to shape our spiritual life or Dharma or Aram. These events are woven together as a beautiful pattern though one may take out mentally at the different strands for study"[2].

THE EPIC BEGINS WITH A SONG OF BENEDICTION AND OF PRAYER

மங்கல வாழ்த்துப் பாடல்
வாழ்த்தும் வணக்கமும்.

" திங்களைப் போற்றுதும்! திங்களைப் போற்றுதும்!–
கொங்கலர்தார்ச் சென்னி குளிர்வெண் குடைபோன்றிவ்
அங்கண் உலகளித்த லான்.

ஞாயிறு போற்றுதும்! ஞாயிறு போற்றுதும்!
காவிரி நாடன் திகிரிபோற் பொற்கோட்டு
மேரு வலந்திரித லான்.

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*" அரைசியல் பிழைத்தோர்க்கு அறம்கூற் றுவதூஉம்
உரைசால் பத்தினிக் குயர்ந்தோர் ஏத்தலும்
ஊழ்வினை யுருத்துவந்து ஊட்டும் என்பதூஉம்
சூழ்வினைச் சிலம்பு காரண மாகச்
"சிலப்பதி காரம் என்னும் பெயரால்
நாட்டுதும் யாம்ஓர் பாட்டுடைச் செய்யுள்...... என"

— பதிகம்

2. Durairangaswamy, A. M. Transactions of the 16th A. I. O. C.

மாமழை போற்றுதும்! மாமழை போற்றுதும்!
நாமநீர் வேலி யுலகிற்கு அவன்அளிபோல்
மேல்நின்று தான்சுரத்த லான்.

பூம் புகார் போற்றுதும்! பூம்புகார் போற்றுதும்!
வீங்கு நீர் வேலி உலகிற்கு அவன் குலத்தோடு
ஓங்கிப் பரந்துஒழுக லான்."

Praised be the Moon![1] Praised be the Moon, for, like the cool white umbrella of the king who fears the pollen-spreading garland, He blesses our beautiful world.

Praised be the Sun! Praised be the Sun, for, like the commands of the Lord of the Kāvērinadu, He revolves round the golden-peaked Mēru.

Praised be the mighty Clouds! Praised be the mighty Clouds, for, like him, whose land the frightful sea surrounds, they stand on high, and pour their gifts to men below.

Praised be sweet Puhār![2] Praised be sweet Puhār, for it is as famous as the glory of the (Chola) royal line all over the wide world, encircled by the waters of the sea – Trans. V.R.R.

The religion of the poet is not a mere scientific adoration of Nature as some suggest from a reading of the opening lines; it is something deeper. It is universal in its appeal for the Tamilakam entire, the great Kaviri river, and the three Crowned heads of the land.

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1. For a similar invocation of the deities, see *Takkayāgapparaṇi*, 'Kadavul', st. 9, comm. It may be noted that the first deity invoked is the Moon, thus bearing testimony to the prevalence of the moon cult in ancient Tamil India.

2. Puhār, Kākandi, Kāvirippūmpaṭṭiṉam, and Pattinam, are other names for Kāverippaṭṭiṉam, the ancient capital city of the Chōlas on the seashore. According to some, it is the *Khaberis Emporium* mentioned by Ptolemy in the first century A.D. The inscriptions secured from the modern Kāvērippaṭṭinam and its vicinity leave no doubt as to its identity with Kāvirippumpattiṉam alias Pukār. (An. Rep. Ep. 1919 p. 32).

The Epic story is as follows:

Canto I: The scene in Pukār or Kavirip–pūm–pattinam.

In the great city of Pukar, the sea-mart of the Sangam days, there lived a wealthy merchant prince, Masattuvān, who had an only son Kovalan. At an early age, he, an accomplished master of the finer–arts, was married to Kannaki,

" அவரை,
இருபெருங் குரவரும், ஒரு பெரு நாளால்,
மண அணி காண மகிழ்ந்தனர்; மகிழ்ந்துழி,
யானை எருத்தத்து, அணி இழையார், மேல்இரீஇ,
மா நகர்க்கு ஈந்தார் மணம்.

அவ்வழி,
முரசு இயம்பின; முருடு அதிர்ந்தன; முறை எழுந்தன
[பணிலம்; வெண் குடை
அரசு எழுந்ததொர்படி எழுந்தன;
[அகலுள் மங்கல அணி எழுந்தது.

மாலை தாழ் சென்னி வயிரமணித் தூண் அகத்து,
நீலவிதானத்து, நித்திலப்பூம் பந்தர்க் கீழ்,
வான் ஊர் மதியம் சகடு அணைய. வானத்துச்
சாலி ஒரு மீன் தகையாளைக் கோவலன்,
மாமுது பார்ப்பான் மறைவழி காட்டிட,
தீவலம் செய்வது காண்பார் கண் நோன்பு என்னை!"

a most beautiful and charming excellent lady. Pompous was their wedding as of royalty compared, under a canopy of gold and blue, in a mighty hall borne by brazen pillars; as the elders gave her away - the bride spoken as Arundhati to Kovalan - and their marriage was consummated. They lived in wedded felicity for some years, endeared to each other. Kovalan grows poetic in describing his Kannaki:

" மாசுஅறு பொன்னே! வலம்புரி முத்தே!
காசுஅறு விரையே! கரும்பே! தேனே!
அரும்பெறல் பாவாய்! ஆர்உயிர் மருந்தே!
பெருங்குடி வாணிகன் பெரு மட மகளே!

மலையிடைப் பிறவா மணியே என்கோ?
அலையிடைப் பிறவா அமிழ்தே என்கோ?
யாழிடைப் பிறவா இசையே என்கோ?
தாழ் இருங் கூந்தல் தையால்! நின்னை!"

But, as Fates would have it, their happiness was eclipsed – as Kovalan met at the royal court of the Chola, a female artiste, an entrancing dancer of surpassing beauty and accomplishments Mathavi by name and fell in passionate love with her. In his infatuation, he forgot his wife and home, squandered away his wealth and in course of time also begot a daughter through his fiance, Manimekhalai by name. Kannaki, the loving wife, though grievously parted, awaited her husband's return and reunion. The Fates united them again, but only for their eternal parting very soon after. At the annual festivities of the Kāviri, Kovalan and Madhavi met at a retreat on the foreshore of the river, and Kovalan took from the hands of Madhavi – the stringed yazh and began to tune a song of sulks, and Madhavi mistaking him, tuned another in return, which broke the heart of Kovalan. Each had outvied the other, in intellectual combat, – the *Kanal vari* – and here Kovalan parted finally. He returned home, a prodigal when all his resources were drained, and proposed to leave the place and go to Madurai – the Pandyan Capital to retrieve his fortunes. Joyous that her husband had returned and come back to her she gave him, the last of her precious oranaments – a pair of anklets (Silampu – an anklet worn by ladies) to sell and recoup his fortunes by trade. Both made their exit at midnight and started for Maturai. On the north bank of the Kaviri, an old Jain nun-Kavunthi by name – joined them, they crossed the Kaviri, near Srirangam and halted at Uraiyur – the then Chola Capital. Here, they met a brahmin messenger, Kausika sent by Kovalan's parents and by Madhavi entreating for their return home. They sent him back, and proceeded on their way towards Maturai. On tne way, they witnessed a Kāli dance in a Vedar village and finally reached the north bank of the Vaikai – the classic river of many a poet's song.

Canto II: The scene now turns to Maturai, the Pandyan Capital. It deals with Kovalan and Kannaki in Maturai. They crossed the river in a raft, and were with Madhari - a shepherdess and her daughter Aiyai. Entrusting his beloved wife Kannaki to Kavunthi and bidding farewell to them in a most touching manner, Kovalan entered the City gate guarded by yavana soldiers and was lost in bewilderment at the sight of the splendid city. Soon, Kovalan proceeded to the market street to dispose of one of the anklets, and met there by accident (and by an irony of his fates) the chief jeweller of the Pandyan King. The jeweller, an arrant rogue of the goldsmith class, who had recently made away with a similar anklet belonging to the Pandyan Queen, took the anklet from Kovalan, in order to show it to the Pandya that he may show that he had recovered the Queen's anklet from the thief. Pandya Nedunchezhiyan - unwilttingly and in a thoughtless manner, ordered that the anklet be brought, executing the thief. The order was forthwith executed. When the news reached Kannaki through a shepherd girl, her sorrow knew no bounds and fainted away, but she soon recovered and rushed into the city, with lamentations. Kannaki found her husband's body in a pool of blood, and which for the nonce opened its eyes to have the last look of his beloved and closed with the bidding to await his re-union with her. Now Kannaki undergoes a revolution and she flies to the Court of the Pandya, carrying the remaining anklet in her hand as proof and prove her husband's innocence. Her wail *was an volcanic eruption.

*"Chaste women of Madurai, listen to me!
Today my sorrows cannot be matched.
Things which should never have happened have
befallen me.

* With Courtesy: Basham. A. L: *The Wonder that was India* - a colourful and forceful rendering.

"How can I bear this injustice?"
"All the folk of the rich city of Madurai
Saw her, and were moved by her grief and affliction.
In wonder and sorrow they cried:
'Wrong that cannot be undone has been done to this lady.'
"Our King's straight sceptre is bent".
What can this mean?

* * * *

"Thus, raising loud accusing voices,
The people of Madurai befriended and comforted her
and 'mong the tumultuous throng
some showed her, her husband's body.
"She, the golden vine, beheld him,
but her he could not see........

"Then the red-rayed Sun folded his fiery arms
and hid behind the great mountain,
and the wide world
was veiled in darkness
"In the brief twilight
Kannaki cried aloud
and the whole city
echoed her wailing.*

"In the morning she had taken the wreath from his neck
and decked her hair with its flowers;
In the evening she saw him lying
in a pool of his own blood.
"But he saw not the agony of her grief
as she mourned in sorrow and wrath...
"Are there women here? Are there women
who could bear such wrong

* "It is imbued with both the ferocity of the early Tamils and their stern respect for justice, and incidentally, throws much light on the character of early Tamil Kingship."
— A. L. Basham

done to their wedded lords?
Are there women here? Are there such women?
"Are there good men here? Are there good men
who cherish their children

and guard them with care?
Are there men here? Are there such men?
"Is there a god here? Is there a god
In this city of Madurai, where the sword of a king

has slain an innocent man?
Is there a god here? Is there a god?
"Lamenting thus she clasped her husband's breast,
and it seemed that he rose to his feet and said.

The full-moon of your face has faded!,
and he stroked her face with his hands.
"She fell to the ground, sobbing and crying,
and claspd her lord's feet with her bangled hands:

* * * *

"I will not join my lord
till my great wrath is appeased!
I will see the cruel king,
and ask for his explanation!"

"And she stood on her feet,
her large eyes full of tears,
And wiping her eyes,
She went to the gate of the palace.

* * * *

"Then came a cry from the gate;
'Ho, Gatekeeper! Ho, Gatekeeper!!
Ho, Gatekeeper of the king who has lost wisdom,
whose evil heart has swerved from justice!!!.

"Tell the king that a woman with an anklet,
an anklet from a pair of tinkling anklets,
a woman who has lost her husband,
is waiting at the gate".

"And the gatekeeper went to the king and said;
'A woman waits at the gate
she is not Kotravai, goddess of victory,
with triumphant spear in her hand............

"Filled with anger, boiling with rage,
a woman who has lost her husband,
an anklet of gold in her hand,
is waiting at the gate."

Kannaki was then admitted to the king's presence.

"Cruel King, this I must say............
"My lord Kovalan came
to Madurai to earn wealth,
and today you have slain him
as he sold my anklet!.
"Lady,! said the king, it is kingly justice
to put to death
an arrant thief."

"Then Kannaki showed her anklet to the King. On comparing it very carefully with the remaining anklet of the pair belonging to the Queen, he realized that Kovalan had been innocent.

"When he saw it the parasol fell from his head
and the sceptre trembled in his hand
I am no King,! he said,
who have heeded the words of the goldsmith.
"I am the thief. For the first time
I have failed to protect my people.
Now may I die!

(*And he fell to the ground, dead*)

Then Kannaki said to the Queen:

"If I have always been true to my husband
I will not suffer this city to flourish;
But I will destroy it as the king is destroyed
Soon you will see that my words are true

"And with these words she left the palace,
and cried out through the city, Men and women
of great Madurai of the four temples,
Listen! Listen you gods in heaven!
"Listen to me, you holy sages!
I curse the capital of the king
who so cruelly wronged
my beloved lord!"
"With her own hand she tore the left breast from her body.
Thrice she surveyed the city of Madurai,
calling her curse in bitter agony,
Then she flung her fair breast on the scented street....
"And the burning mouth of the Fire-god opened
as the gods who guarded the city closed their doors....
"And the street of the sellers of grain,
the street of the chariots, with its bright coloured garlands,

* * * *

and the four quarters of the four classes
were filled with confusion and flamed like a forest on fire........"

The story relates how then, the Patron Goddess of the city appeared before her and interceded, and, she agreed to with-draw the curse, and the fire abated and the Goddess related her husbands's previous birth and that his death was the result of his sin in a former birth and how she would join her husband on the fourteenth day. Thus told, the Volcano cools down, and the unhappy Kannaki left the city exhausted and broken hearted. By the western gate she proceeded westward to the Malainadu and departed the city to the hill of Tiruchen-Kunru. And on the appointed day, the spirit of Kovalan appeared in a celestial chariot at the foot of a Venkai-tree in the Neduvel Kunram, a hill near Kodungolur (Cranganore).

Note: See Author's *Two Thousand Years of Tamil Literature* - 1959 - pp. 205 - 211.

"The mountaineers see her standing under a tree. To them she is the very form of divinity chastened and mellowed, therefore dear and near to their heart. They saw Kannaki going up in a celestial Chariot. Forthwith they instituted a solemn dance in honour of the new Divinity, and hastened to inform their king who came to the spot and erected an altar and ordained sacrificial rites.

The news of the death of Kovalan and Kannaki spread throughout the land, and reached their parents and their fathers turned monks, and the mothers died of grief. At the news, Māthavi and her daughter Manimekhalai became nuns too.

Canto III: Vanjik-Kāndam relates how the Pattini-devi's* image was set up at the Chera Capital and was worshipped. The Chera Senguttuvan caused an image of her to be made out of the stone he had himself brought from the Himalayas and consecrated it with a grand ceremony in the presence of

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* "The deification of *Pattini* is the deification of women and has therefore an eternal value. The cult of Pattini or the chaste is the religion of Cilappatikaram. It is not the ordinary passive chastity as that revealed by the Queen of Pāṇdya, dropping down dead at the sight of her lord giving up his ghost. It is the dynamic chastity of Kaṇṇaki (as is expressed by the Queen of the Cera) for whom the Cera Queen demands a temple to be raised It is the dynamism, vindicating the innocence of her lord, revolutionising the society burning away in the fire of chastity isthe dress of prostitution and seduction emphasising the necessity for the chastity of man and finally sublimating the lower passion into pure and heavenly gold of virtue and divinity - it is this dynamism that has appealed to the Cera Queen. This is the New Order of the anklet." — A. M. D.

the Kings of Kongu and Malaya and the Ceylonese King Gajabahu. The Consecration of the Pattini–devi at the Chera Capital is said to be in about 120 A.D.

"The Chera king Senkuttuvan who raised a temple for the Pattini or the chaste, sees a vision. Kannaki appears in her divine form in that vision and she sings, 'I have become the guest of the king of Heavens. The Pāṇdya king is faultless; he is my father.' Her mortal enemy 'the Paṇdya is thus welcomed as her own father, that is the love, the very acme of divinity.

The last book connects the history with Vanji or Karur, and is evidently composed to account for the worship of Kannaki, as it is now performed in the temples in the West Coast.

THE MESSAGE OF THE EPIC.

The Epic ends, and lastly Ilanko–atikal gives out as his spiritual message even as voiced forth by Kannaki herself:- "O! distinguished and good people! You have now heard with distinctness the auspicious and benevolent words of the daughter of the gods (Kaṇṇaki) who proclaimed her story (through Dēvandikai).

[1]"Rise above pleasure and pain in accordance with the approved course of conduct. Know God, and serve those who have known Him. Fear speaking falsehood. Avoid tale-bearing. Refrain from meat–eating and abjure injury to any

1. 23. அறிவுரைகள்:

"பரிவும் இடுக்கணும், பாங்குற நீங்குமின்; தெய்வம் தெளிமின், தெளிந்தோர்ப் பேணுமின்; பொய்யுரை அஞ்சுமின்; புறஞ்சொல் போற்றுமின்; ஊனூண் துறமின்; உயிர்க்கொலை நீங்குமின்; தானம் செய்ம்மின்; தவம்பல தாங்குமின் ......அறவோர் அவைக்களம் அகலாது அணுகுமின்...மல்லன் மாஞாலத்து வாழ்வீர்! ஈங்கென்—".

living-being. Give gifts and perform the prescribed penances. Do not forget the good done to you. Despise bad friendship. Do not give false evidence, and never depart from words of truth. Do not fail to join assemblies of people learned in *dharma.* Strive ever to escape the meeting-places of the unrighteous. 'Avoid other people's wives and give succour to those who are dying. Protect the household virtues, but reject what is bad. Abstain immediately from drinking, theft, lust, falsehood and useless company. Youth, wealth and the body are impermanent. You cannot escape from the days allotted to you: nor can you avoid what will happen. So seek the best, help to the land of your final destination (Heaven). Do all this, O dwellers on this wide prosperous earth."

THE FOLK SONGS MOTIVE IN THE EPIC

The Folk song motif in Silappatikāram used extensively on significant occasions is a happy feature in this Epic. On their way to Maturai, Kōvalan and Kannaki meet a Brahmin from Mānkātu, and he describes Vishnu, in most felicitous terms-the lords as presiding over Srirangam and Venkatam. This is the worship of Vishnu deeply to be pondered over. The descriptions are as realistic to this day as of old, and devotional as of the *Azhvars* in their expressions and sentiments.

" நீலமேகம் நெடும்பொற் குன்றத்துப்
பால்விரிந் தகலாது படிந்தது போல
ஆயிரம் விரித்தெழு தலையுடைய அருந்திறற்
பாயற் பள்ளிப் பலர்தொழு தேத்த
விரிதிரைக் காவிரி வியன்பெருந் துருத்தித்
திருவமர் மார்பன் கிடந்த வண்ணமும்;
வீங்குநீ ரருவி வேங்கட மென்னும்
ஓங்குயர் மலையத் துச்சி மீமிசை
விரிகதிர் ஞாயிறுந் திங்களும் விளங்கி

இருமருங் கோங்கிய இடைநிலைத் தானத்து
மின்னுக்கோடி யுடுத்து விளங்குவிற் பூண்டு
நன்னிற மேகம் நின்றது போலப்
பகையணங் காழியும் பால்வெண் சங்கமும்
தகைபெறும் தாமரைக் கையி லேந்தி
நலங்கிளர் ஆரம் மார்பிற் பூண்டு
பொலம்பூ ஆடையிற் பொலிந்து தோன்றிய
செங்கண் நெடியோன் நின்ற வண்ணமும்''

— காடுகாண்காதை.

ii

Known as 'ஆய்ச்சியர் குரவை' the shepherd hostess of Kovalan and Kannaki at Mathurai, knowing of the fatal end of Kovalan, sing of Tirumal to avert any evil to themselves. The felicitous expressions of devotion of the simple folks as shepherd women in the praise of Tirumal is worth the praise.

" வடவரையை மத்தாக்கி வாசுகியை நாணாக்கிக்
கடல்வண்ணன் பண்டொருநாள் கடல்வயிறு கலக்கினையே!
கலக்கியகை யசோதையார் கடைகயிற்றாற் கட்டுண்கை
மலர்க்கமல உந்தியாய், மாயமோ மருட்கைத்தே'' — 1
அறுபொரு ளிவனென்றே யமரர்கள் தொழுதேத்த
உறுபசியொன் றின்றியே யுலகடைய வுண்டனையே
உண்டவாய் களவினான் உறிவெண்ணெ யுண்டவாய்
வண்டுழாய் மாலையாய் மாயமோ மருட்கைத்தே;, —2

iii

Of Sakthi worship - the song of the hunters - describe their worship of Durga and of her praises:

" ஆனைத்தோல் போர்த்துப் புலியின் உரியுடுத்துக்
கானத் தெருமைக் கருந்தலைமேல் நின்றாயால்
வானோர் வணங்க மறைமேல் மறையாகி
ஞானக் கொழுந்தாய் நடுக்கின்றி யேநிற்பாய்;''
வரிவ ளைக்கை வாளேந்தி மாமயிடற் செற்றுக்
கரியதிரி கோட்டுக் கலைமிசைமேல் நின்றாயால்

அரியரன்பூ மேலோன் அகமலர்மேல் மன்னும்
விரிகதிரஞ் சோதி விளக்காகி யேநிற்பாய்;''
சங்கமும் சக்கரமும் தாமரைக் கையேந்திச்
செங்கண் அரிமால் சினவிடைமேல் நின்ருயால்
கங்கை முடிக்கணிந்த கண்ணுதலோன் பாகத்து
மங்கை யுருவாய் மறையேத்த வேநிற்பாய்;''

iv

In Vanchik-Kāntam, the poet describes the dance of the mountain lasses as 'குன்றக் குரவை', describing the several favourite abodes of Muruka, his exploits and of his graciousness.

" சீர்கெழு செந்திலும் செங்கோடும் வெண்குன்றும்
ஏரகமும் நீங்கா இறைவன்கை வேலன்றே
பாரிரும் பௌவத்தி னுள்புக்குப் பண்டொருநாள்
சூர்மா தடிந்த சுடரிலையே வெள்வேலே;''

" அணிமுகங்க ளோராறும் ஈராறும் கையும்
இணையின்றித் தானுடையான் ஏந்திய வேலன்றே
பிணிமுகமேற் கொண்டவுணர் பீடழியும் வண்ணம்
மணிவிசும்பிற் கோனேத்த மாறட்ட வெள்வேலே;''

" சரவணப்பூம் பள்ளியறைத் தாய்மா ரறுவர்
திருமுலைப்பா லுண்டான் திருக்கைவே லன்றே
வருதிகிரி கோலவுணன் மார்பம் பிளந்து
குருகு பெயர்க்குன்றம் கொன்ற நெடுவேலே;''

v

The author does remember his own professed cult of Jainism, and gives expression to the greatness of Aruka from the mouth of Kavunthi Atikal, as she accompanies Kovalan and Kannaki on their way to Maturai.

" அறிவ னறவோ னறிவுவரம் பிகந்தோன்
செறிவன் சினேந்திரன் சித்தன் பகவன்

தரும முதல்வன் றலைவன் றருமன்
பொருளன் புனிதன் புராணன் புலவன்
சினவரன் றேவன் சிவகதி நாயகன்
பரமன் குணவதன் பரத்தி லொளியோன்
சத்துவன் சாதுவன் சாரணன் காரணன்
சித்தன் பெரியவன் செம்மல் திகழொளி
இறைவன் குரவன் இயல்குணன் எங்கோன்
குறைவில் புகழோன் குணப்பெருங் கோமான்
சங்கரன் ஈசன் சயம்பு சதுமுகன்
அங்கம் பயந்தோன் அருகன் அருள்முனி
பண்ணவன் எண்குணன் பாத்தில் பழம்பொருள்
விண்ணவன் வேத முதல்வன் விளங்கொளி— ”

The Author – A. Mystic

The poet by general agreement among scholars is a Jain. "Perhaps, he is! But the poet is blessed like Valluvar with the universal consciousness, refusing to be labelled. He is beyond any parochialism even in the sphere of religion. Hif reference to Siva makes one believe that he is a Saivite or Saivites, indeed he has identified himself with Saivism to that great extent. Every poet identifies himself with the charactes he delineates. He is the villain one moment, the hero the next, and the heroine the third, emanating from the very fire of his soul and poetry. But very rarely does a poet rise to that level of universal consciousness to identify himself with the religion and religious experiences of all the characters. Our poet is an exception. He describes the dance of the hunters and praises their Mother Goddess[1]. Every syllable of this description and prayer song reveals his inspiring know ledge of their mind and love. No other devotee of the Mother Goddess could have composed a more sincere and poetic prayer as he. In the same way the poet becomes the devotee of Viṣṇu[2], Muruga[3] and so on. Our poet is a great mystic, engaging all these varied experiences as a harmonious-

unity [1]without any jarring note or external conflict because of his universal consciousness beyond the mine and the thine of parochialism. This is in keeping with his ethical mysticism harmonising all dualities in his monistic vision of poetry[4]."

[1]"An average Indian takes it instinctively granted that everybody is entitled to his own point of view, that between different men and different races of men, differences of taste, habit, thought and religion are inevitable and that these should neither be resented nor obliterated. He bears no animosity against a man because he looks and thinks differently from himself. As a result, they are cosmopolitan in outlook, tolerant in behaviour and open-minded in thought.

It is a fact that *India's special gift* to man kind has been the ability and willingness of Indians to effect a synthesis of many different elements both of thoughts and of peoples, to create, infact, *unity out of diversity*"
— Prof. C. E. M. Joad, *The Story of Indian Civilisation*

1. Silap. 12: 12-44; 54-74.
2. Ibid. 17 full; 11: 35-51.
3. Ibid. 24 full.
4. Dr. M. A. Dorai Rangaswamy — The Religion and Philosophy of *Silappatikāram* - Transactions of the 16th All-India Oriental Conference.

MANIMEKHALAI

MANIMEKHALAI or the Jewel - Belt is a sequel to the *Silappatikāram*. It is a poem of thirty books, each containg ing from fifty to five hundred lines. The story is taken up from the death of Kannaki. The scheme as well as the plan of the story are simple. While the story of *Silappatikāram* is of such varied interest and is presented vividly in a dramatic setting, the story of *Manimekhalai* is narrowed down to the aimless adventures of a Buddhist Bhikshuni

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Buddhism* was well established in the Deccan after the 3rd century B. C. and continued to flourish during the period of the Satavahanas - 200 B. C. to 200 A. D. Kanchi-Bhutamangalam and Bahur were at that period, great Akademies of Sanskrit learning, and from there went forth literature in Pali, Prakrit and in Sanskrit, and the author of this epic was perhaps the greatest Tamil scholar of his day.

* *Siddharta Gautama*, afterwards called Buddha (the enlightened) or Sakyamuni, the sage of the Sakyas, founded Buddhism. "He belonged to the Kshatrya or warrior class and was the son of Suddhodana, ruler of the Sakya clan, settled around Kapilavastu, in the Nepalese Tarai of the United Provinces. The Mahabodhi Society accepts the year 624 B.C. for his birth at the Limbini garden, the modern Rummin dei, near Kapilavastu, and 544 B. C. as the year of his death."

"The Buddhist ideal is lofty and has done much to Oriental civilisation wherever it has prevailed. - the principal virtues being, charity, compassion, truthfulness, chastity, respect for the Sangha, and self - restraint in regard to all the ambitious pleasures and attainments of life.

— *Murray's Hand book - 1962 p. 49*—52

(nun), and as a mine of information on the subject of Buddhism, its worship its beliefs, its tenets, superstition and philosophy. The story is also interspersed with a good deal of the supernatural, yet with much that must be regarded as historical. Besides, it must be said of *Manimekhalai* that the interest centres more on the philosophical tendencies of the age than in the story element. The emphasis on the tenets of Buddhistic Dharma and society is the distinctive feature of this work. Its chaste language with the still nobler sentiments and thoughts bring out vividly the thought, life and civilisation of the times. Purity in thought, word, and deed in domestic life and civic duties and loyalty to the King find prominent mention. A significant passage in Canto 7 ll 7 to 12 may be referred to in passing. It is the Manimekhalai Deivam's address to the prince.

"Oh son of the King!
If the King swerves from right, the prosperity of the land will fail
If equity fail, rain will cease to fail
If rain cease to fail, human life will fail
Human life is to the King as his own life
So all things fail when the King fails in virtue"

Their loyalty to their sovereign lord the King was born out of love and gratitude, not based on a QUID PRO QUO principle, but on what Tiruvalluvar puts it as "who every good have killed may yet destruction flee; who "benefit" has killed that man shall never escape free!"

The author of *Manimekhalai* was Koola Vanikan Satthanar, not of the earlier Sangam - Satthanar of the ulcerated head). He was known as Koolavanikan Chatthanar,

as he was a dealer in grains (கூலம்) by profession and also as Satthanar in literature and a protege of the Chera royal family. The poet's fame rests on *Manimekhalai* (also known as *Manimekhalai Thuravu*) which is considered as the earliest Tamil Epics. [Cf p 115 of M. S. P. It appears that years after the Kovalan-Kannaki incident, the author of Manimekhalai visited Vanji and recited the story of his Epic to prince Ilanko, and the story of Satthanar,- made a deep impression on his mind and suggested to the royal monk the idea of writing another epic poem commemorating the lives of Manimekhalai's parents Kovalan and Madhavi and of Kannaki, and the result was the Epic, *Silappadhikaram* - the Lady of the Anklet.

Satthanar's style is characterised by simplicity of diction, easy flow of words, and a clear and perspicuous style, fecundity of thought and fine imagery. The author's other contributions are to be found in the collections of *Ettuttokai*

The argument of the Epic :

MANIMEKHALAI, the heroine is the daughter of Mathavi by Kovalan. Mathavi as the story starts speaks fearfully of the greatness of Kannaki and refusing not only to take part anymore in the public dance, but also to allow this to her daughter Manimekhalai. She gives up her courtesan's life at the news of her paramour's death at Maturai, and surrenders herself at ths feet of Aravana-Atikal, so as to be initiated into the mysteries of the Buddhistic tenets. She retires thereafter to a monastery with her daughter, and her saintly life is unconsciously followed by her child Manimekhalai. One day in company with Suthamati, she goes to a flower garden to fetch flowers, but seeing that Prince

Uthaya Kumaran was coming in quest of her, shuts herself up in a crystal pavilion. Failing in his quest, the prince wends his way disappointed. Manimekhalai soon finds herself carried away to the island of Manipallavam, where the tutelary deity places her in sight of *Buddha Pitaka* or the seat of Buddha made of polished crystal. Here, she learns the story of her previous birth; and at the tank Komuki, she is given the mendicant bowl ealled *Amirthasurapi*, the in-exhaustible bowl of alms. Then she returns to Pukăr, meets Aravana-atigal, "Grey and old in body, with unfaltering tongue". He discloses to her the story of Aputran, and the importance of feeding hungry mouths. Manimekhalai goes a begging gets the first alms from a very chaste wife - Ādhirai - She then went about dispensing inexhaustible food to the hnngry wherever she went. While dispensing charity, she comes across the prince Uthayakumaran, and suddenly she transforming herself as Kayachandikai, enters the city Jail, which she converts into an alm-house, The dejected prince follows the metamorphosed lady, and meets with Kānchanan the hushand of the true Kayachandikai. In the encounter, the prince is killed by the jealous husband. This sad incident reaches Manimekhalai, who is consoled by the local deity. Also, the Chola Mavankilli-the prince's father imprisons the young mendicant, but she gets out through the Queen's influence. Thence, the young mendicant goes to Nagapura and Manipallavam where she hears that Kaviri-ppumpattinam has been washed away by the sea. She then starts on a pilgrimage to Vanji, to worship Kannaki, hears her past life, and meets the foremost doctors of the Buddhist faith. Here she incidentally meets Māsattuvan, the father of Kovalan, who directs her to Kanchi; which is afflicted with famine and disease.

"Men who spoke the eighteen languages were there
The blind, the deaf, the halt, the lame,
Those who had no help, the dumb, the sick
Those wasted with disease, those suffering from famine-
Those afflicted with poverty, [sore
Hundreds of thousands of living creatures
And living men were gathered there.
At Kanchi, she meets Aravana-atigal and hears from him, a description of the virtues that befit one for Nirvana.

"Those that have slain anger are the truly wise
Those who flourish in the wide earth are those who shun the company of evil men.
Those who know the world,
Those who have relieved the fierce hunger of suffering ones,
Those who know how to assuage the sufferings of men,
Those who are full of ceaseless love to all mankind'
Those that understand the lessons of goodly wisdom".

she settles there permanently doing penance and preparing herself for that extinction of birth,

Cherishing others: lives

'To think nothing of his own life,
Is the virtue prescribed to the Lord of living men'.

Adapted - Manimekhalai - G. U. Pope, *The Siddhanta Deepika,* Vols. Xi, Xii.

The subject matter of this work relates to the time of Cheran Senguttuvan, and there is ample evidence to the maritime activity of the early Tamils and of their commerce with the Javanese and the sea - bordering nations far and near. (See Canto 14.ll. 73-84).

A Source of information: Barring the legendary portions of the twin epics, the *Silappadikaram* and the *Manimekhalai* are the unfailing sources of information for writing the history of the ancient Tamilnad. The first is a contribution by a royal author and may be relied upon for details as regards the life in courts, and the accounts of the kings mentioned therein. It is indeed a valuable mine of information for re-writing the history of the early Pandya, Cola, and Cera kings. It shows the relation of the states with one another, not excluding north Indian states like Avanti and Magadha. It gives a true picture of the social and religious life of the people of those days. The various fine arts, such as music and dancing flourished on an extensive scale as literature itself did. It gives us also types of good and abd womanhood and the ruin of the innocent by the seduction of the latter. It shows how justice was rendered, besides other details of administrative interest. These and several other things found mentioned are indeed valuable as throwing sufficient light on the history of the Tamils in the early centuries of the Christian era. This is a work which combines in it the three divisions of Tamil - *Iyal, Isai,* and *Natakam* - and interspersed with prose as well.

The Epic has a religious motive, the propagation of Buddhism, with allusions to Buddhistic mythology and philosophy and represent Buddhism as superior to every form of Hinduism and especially to the Jain cult.

"புத்த ஞாயிறு தோன்றுங் காலைத்
திங்களு ஞாயிறுந் தீங்குறு விளங்கத்
தங்கா நாண்மீன் தகைமையி னடக்கும்
வானம் பொய்யாது மாநிலம் வளம்படும்
ஊனுடை யுயிர்க ளுறு துயர்காணா
வளிவலங் கொட்கு மாதிரம் வளம்படும்
நளியிரு முந்நீர் நலம்பல தருவும்
கறவைகன் றூர்த்திக் கலநிறை பொழியும்
பறவை பயன்றுய்த் துறைபதி நீங்கா
விலங்கு மக்களும் வெரூஉப்பகை நீங்கும்
கலங்கஞர் நரகரும் பேயும் கைவிடும்"

The Epic is almost the last effort of Tamil literature to restore Buddhism to its primal dignity and purity, but Buddhism appeared by thousand years and more it had influenced Hindusim, Hindusim had adopted joyous celebrations and vast pilgrimages-and popular rites. Hindusim had reunited the Aryans and the Hindnised Non-Aryans into a homogeneous community and thence Buddhism declined in India because its mission was fulfilled and it ceased to be necessary.[1]

The following passage from *Sirai-sai-Kāai* of *ht*the epic is of surpassing merit and of great grandeur and beauty, though couched in the simplest language. The passage is best remembered for its beauty of sentiment and pathos. It contains besides, a quotation from the *Tiruk-Kural.* which decides the date of *Manimekhalai* to be placed after Tiruvalluvar.

1. Dutt. R. C. *Civilisation of India* - pp 87-8

மணிமேகலை

தெள்ளுநீர்க் காவிரி யாடினள்வரூஉம்
பார்ப்பனிமருதியைப் பாங்கோரின்மையின்
யாப்பறையென்றே யெண்ணினளாகிக்
காவிரிவாயிற் சகந்தன் சிறுவன்
நீவாவென்ன நேரிழைகலங்கி
மண்டினிஞாலத்து மழைவளந் தரூஉம்
பெண்டிராயிற் பிறர்நெஞ்சு புகாஅர்.
புக்கேன் பிறனுளம் புரி நூன்மார்பன்
முத்திப்பேணு முறையெனக்கில்லென
மாதுயரவ்வமொடு மனையகம்புகா அள்
பூதசதுக் கம்புக்கனள் மயங்கிக்
கொண்டோற் பிழைத்த குற்றந்தானிலேன்
கண்டோர் நெஞ்சிற் கரப்பெளி தாயினேன்
வான்றருகற்பின் மனையறம் பட்டேன்
யான்செய்குற்றம் யானறிகிலேன்
பொய்யினைகொல்லோ பூதச துக்கத்துத்
தெய்வநீயெனச் சேயிழையரற்றலும்
மாபெருபூதந் தோன்றி மடக்கொடி
நீகேளென்றே நேரிழைக்குரைக்கும்
தெய்வந்தொழாஅள் கொழுநற் றொழுதெழுவாள்
பெய்யெனப் பெய்யும் பெருமழையென்றவப்
பொய்யில் புலவன் பொருளுரை தேறாய்
பிசியுநொடியும் பிறர்வாய்க்கேட்டு
விசிபிணி முழவின் விழாக்கோள்விரும்பிக்
கடவுட்பேணுங் கடவியையாகவின்
மடவரலேவ மழையும் பெய்யாது
நிறையுடைப் பெண்டிர் தம்மேபோலப்
பிறர் நெஞ்சு சுடும் பெற்றியுமில்லை
யாங்கவை யொழுகுவையாயினையிழை
போங்கிருவானத்து மழையுநின்மொழியது
பெட்டாங்கொழுகும் பெண்டிரைப்போலக்
கட்டாதுன்னையென் கடுந்தொழிற்பாசம்
மன்முறையெழுநாள் வைத்தன்வந்துஉம்
பின்முறையல்ல தென்முறையில்லை
யீங்கெழுநாளி லிளங்கொடி நின்பால்
வர்ங்காநெஞ்சின் மயிரியைவாளாற்
சகந்தன் கேட்டு கடிதலுமுண்டென
விசுந்த பூதமெடுத்துரை செய்ததப்
பூதமுரைத்த நாளாங்கவன்
றுதைவாளாற்றடியவும் பட்டவன்.

— சிறைசெய் காதை

A Brahmini named Maruthi was returning from the river Cauveri after bathing. Kakanthan, the king's son seeing that she was alone and mistaking her for a loose woman solicited her near one of the river ghats. She shuddered and was filled with great sadness. She would not proceed to her home as she believed in the truth that a woman with merit enough to command rainfall in this earth would not enter the lewd thought of others; and as she was thought of by this man she could no more assist her husband in the tending of the three fires. She therefore preceeded bewildered to the crossways where the avenging angel was worshipped and wailed as follows; "I have done no wrong to my husband. I could be thought of easily by persons who saw me. I have fallen from that standard of chastity which will produce rain. I do not know the fault I am guilty of. O you avenging Deity dwelling in this square! Do you really exist". The Deity appeared and addressed her as follows:- "Hear me, O Damsel, the truth of the saying of that infallible poet, that at the word of the woman, who not worshipping the Gods, worships her husband alone, the rains will fall, you would not realise. You have listened to vain words and sweet words of others. "You have thought it your duty to attend joyous festivals and to worship the gods. At your bidding therefore the rains will not fall. Like really chaste woman, you do not possess the power to induce awe in the minds of others. If you give up these faults, then will the rains fall as you wish. And my punishment meted out to transgressors with not fall on you. The king must punish offenders within seven days. If he fails, then alone, I can punish. Kakanthan will however punish the senseless one with his sword in seven days. Accordingly, indeed, was this man executed within the time appointed by his father".

-Siddhanta Deepika VIII. pp. 189—191.



Courtesy
Archaeology,
Madras

SATHUKKAP - POOTHAM
Kavirippumpattinam

BUDDHISTIC PHILOSOPHY

"Ths discussion which Manimekhalai has with the followers of other sects give rise to a new development in Tamil literature: the philosophical and religious debates, also an epic grandeur and written in poetry"

"We mnst note, however that the poem *Manimekhalai* (Canto 27) portrays the different schools of philosophy that were in vogue in the Cera capital Vanji (Karur) about the sixth or seventh century A. D. It mentions the schools of *Pramāna* (means of valid knowledge) which traced themselves to Vedavyasa, Krtakoti and Jaimini and accepted ten and eight and six *pramanas* respectively; it concludes this section on pramanas with a terse statement naming six sehools with their founders in the ascending order of the number of *pramanas* they recognized; among the six current ones, viz., Lokayata by Brhaspati (one pramana), Bauddha by Jina (here a name of the Buddha) (two pamanas), Samkhya by Kapila (three), Naiyayika by Aksapāda (four), Vaisesika by Kanāda (five) and Mimāmsa by Jaimini (six). Then there are mentioned in order along with their doctrines in more or less detail; the Saiva, the Brahma, the Vaisnava, the



MAITREYA - BODHISATVA
KAVIRIPPUMPATTINAM - Courtesy: Dep, of Archaeology

Vaidika, the Ajivaka, whose position as set forth by the work of Maskari (markali–nūl) is described at great length (ll.106–65), the Nirgrantha (Jaina, called here Nikanda); the Samkhya, the Vaisesika, and lastly the Bhutavadi (Naturalist). We are not in a position to decide if this interesting account of the different schools of philosophy with the exponents of which Manimekhalai came into contact at Vanji can be accepted as representing the general situation at the time in the whole of South India, or whether it is just an academic exercise of the poet[1].

1. – K.A.N. *Development of Religion in South India*, – p 81.

The Ethic Literature

JAINISM AND ITS INFLUENCE ON TAMIL LITERATURE
[A. D. 250 to 600]

A Pre-review:

A long historical night set in the Tamil country, soon after the Sangam age, and we hear of an obscure tribe, called Kalabhras[1], dislodged by the Kadambas from their homeland near Sravanabelagola, and spreading over the Tamil country.

1. The earliest Tamil record that mentions the Kalabhras is the Velvikudi grant of the Pandya Jatila Parantaka Varaguna also known as Maranjadayan and Nedunjadayan, restoring the village of Velvikudi to the descendants of the original owners, who had earlier received it from a Pandya of antiquity – Muthu Kudumi Peruvazhuti. The Kalabhras who had occupied the Pandya country had deprived the owners of their village – This Pandyan copper plate charter of the 9th century, speaks besides of the political revolution in the land as a result of which several kings lost their thrones, religious endowments were abrogated, and disorder and oppression then ensued. Achyuta-Vikranta, had in his day captured and imprisoned the three crowned heads of South India and under him and the Pallava – both foreigners – the Tamil land suffered heavily in the loss of patronage of Tamil Literature and Culture. And to stem the onslaughts on the prevailing Hinduism, Buddhism and the virulant Jainism, the Saiva Nayanmars and Samayachariyas – St. Gnana Sambanda, St. Appar and St. Sundarar rose early on the 6th to 8th centuries and their vigorous religious itineraries in the Tamil land gave a new life to Saivism; and the reconversion of the Pandya Arikesari Maravarman, alias Nedumaran Sundara brought back the Pandya land once again to the Saiva fold, as well St. Appar's as he by his faith – trials and spiritual successes converted Mahendra Pallava, which brought back Tondai mandalam; and even St. Manikkavachaka in the early 9th century was responsible to overthrow Buddhism from out of the Chola land.

They grew enormously in number and influence, and for nearly three centuries completely subjucated the South overturning not only the political system of the land but also their social order and language. And when a new day dawned after their final liquidation, brought about by the Pandya Kadunkon and the Pallava Simhavishnu taking the lead, the land was recovering from disorder, and the Cholas had sunk into insignificance in the Tamil land.

OF JAINISM

Magadha was the original home of Jainism;[1] and by the end of the 3rd Century B. C., it had gathered strength in Kalinga and South India. Royal support soon waned, however, retaining only that of the middle classes, merchants and bankers. In the course of the next two centuries, it had spread in the Deccan and in the South to the Kannada speaking territories of the Ganga kings of Mysore, the Kadamba rulers of Vaijayanti and also among the Chalukyas of Badami. Still further South, it had gained ground with the Kalabhras, and the Pallavas who gave up Buddhism. A definite land

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1. The founder Vardhamana, commonly known by his title of Mahavira, was born probabiy about 599 B. C. to Raja Siddharta, head of Nata clan of Kshatriyas, settled at Vaisali the modern Basarh-about 27 miles north of Patna. His mother was Trisala, a king's daughter. At thirty, he sdopted a spiritual career, and became a monk of the Parasvanatha order; After twelve yeare his divine mission was recognised; he was entitled Mahavira (Great Hero) and acknowledged to be *Jina* (spiritual conqueror) from which the system Jainism and sect Jain was derived. Mahavira taught his religious system and organised asceticisn for thirty years chiefly in Bihar, and died probably in 527 B. C. at Pawa in the Patna District. – *The Cambridge History vi India.*' Vol. I. p. 697. gives the date 540-468 B. C. also Murray's Handbood-1962-p. 52.

mark in the history of Jainism in South India was in 470 A.D. when the Jain Dravida Sangha was established in Maturai by Vajranandi, a disciple of Boojya Padha, also with a net work of branches and monastic establishments spread far and wide. Vajranandi allowed greater scope and freedom in the observances of the rules of Ahimsa. Desirous of spreading Jain tenets among the Tamils, the Jain monks living in Pazhis (பாழி) learnt Tamil language and literature and rose to eminence by comprising *Palamozhi, Sirupanchamoolam, Elathi* and others which were general moral codes and didactic literature for all religionists; and another *Purat-tirattu* was a collection of references from all the preceding works and Jain commentaries on Tamil classical works. *Muttollayiram* was also one of the outstanding works of the 5th century, also *Kuntalakesi viruttam, Kiliviruttam, Eliviruttam and Nari viruttam,* which were Jain philosophical works in popular usage by the Jains

These works are not extant now, and they should have been composed in the 5th century.

Referred to in Peruntevanar's commentaries on *Veera Soliam, yappup-patalam* stanza 21; also referred to by St- Gnana Sambanda in திவாலவாய்ப்படலம் St. 5 and by St. Appar in ஆதிபுராணத் திருக்குறுந்தொகை St. 7.

"Jainism is a monastic organisation – not strictly a religion – The Jains acknowledged caste and the Brahmins as priests – their monastic order in four classes – monks, nuns (Svetambaras only), lay brothers and lay sisters. Through this lay element. Jainism survived in its monastic settlements and lay communites, when Buddhism disappeared.

The chronichling spirit is strong in the Jains – seen in the list of succession of teachers, their stupas; and their inscriptions have been discovered. Their object was to obtain liberation from the bonds of transmigration the only remedy lying in

an abnegation of the world and Nirvana (liberation from any further rebirth) to be obtained in life, not after death by the principles of Right Faith, i.e. absolute faith in their founder, Right cognition (understanding which assigns a soul to every individual or thing and of Right conduct) – their regard for the minutest creatures of animal life as possessing souls.

The spread of Jainism In the South is to be accounted for, not that South India had a Mauryan invasion; but that Chandra Gupta, the great Mauryan emperor and grand father of Asoka, after reigning for 24 years from 323 B. C., he in his old age possessed by a sudden impulse of *Vairagya* one night, renounced the throne under the influence of his Jaina Guru, St. Bhadrabahu, joined the migration of 12000 of his disciples from Magadha, then in the grips of a severe famine and trudged on foot to Sravana Belagola, (now in the Hassan District of Mysore Province.) There, Chandragupta and Bhadrabahu stayed, while the others spread over the Chola and Pandya territories and occupied the several natural caves and caverns on the hills, leaving inscriptions on their trail. Tradition says that while at Sravana Belagola, the emperor served his guru for twelve years, begging his daily food like a true Jaina – and when he knew that the purpose of his life was achieved and his body was of no more use to him, he starved himself to death, practising the Jain rite of *Sallekhana*, and that Bhadrabahu, the guru, (after the famine) – finding his leadership unacceptable, returned to Nepal. A reminiscence of the Emperor's stay in Sravana Belagola is still to be seen in a small hill and shrine where the Emperor stayed and did penance is known as that of Chandragupta.

Of this period, we have a collection of works called Patinen - kil - kanakku – the literature more concerned

with ethics - as contrasted with the mer–kanakku - the name of the eightfold anthology and the ten songs – the *Ettuttokai* and the *Pattuppāttu.* They are of three classes (1) one poem *Kalavalinārpatu* dealing with the victory on the field of battle of a Chola Sengannan in which the author revels in images of slaughter and of the flow of blood in the battle - field. (2) five poems dealing with the *Tinais* (environments) of *Aham* like the Aynkuru–nooru. These two represent the dying echoes of the vanishing tradition of old Tamil *Aham*-love and *Puram* - war poetry. (3) Twelve didactic poems treating chiefly of ethics and social conventions, which two are sometimes inextricably bound with each other.

"Most of these poems can be called poetry only because they are in metrical form. Absolutely devoid of the poetical fire of the earlier Tamil poetry, they are valuable only because teaching morality of the highest order, such as has not been rivalled by the teachings of any other of the world teachers, they are put in verse which can be memorised and quoted when moral lessons are intended to be driven home into the minds of the young. As poetry they are the dreariest imaginable." - P. T. S.

TIRUKKURAL, one classed with these eighteen assuredly belongs to an earlier period as already dealt with - see *infra* pp. 64–75 and the other seventeen of the group shows influence of the Buddhists and Jains. Buddhism was thriving in this period at Kanchi fromwhere went Dinnaga and Dhammapala to preside over the famous Nalanda University. Manimekhalai which refers to a Buddhistic contact with Ceylon probably belongs to this age. Accuta, a patron of Buddhistic learning was ruling over Kavirippumpattinam and the Jains probably had Maturai as their centre.

Many of the Kil-kannakku compositions, most probably belong to Maturai as works of the Jains or of followers of other religions who were students of Jain masters.

THE AHAM - KIND

Of the *Patinen-keel-kanakku* Tirukkural apart; six belong to Aham poetry: (1) Kar - Narpatu, (2) Kain - nilai, (3) Tinaimozhi Aimpatu, (4) Aintinai Aimpatu, (5) Aintinai Elupatu, (6) Tinaimālai Nurraimpatu and (7) Kural.

Of the *Kar - Narpatu*, it is the forty of the rainy season. This was sung by Maturai Kannan Koothanar. The first verse refers to Tirumal or Vishnu, whose garland is compared to the rainbow. The work deals with Mullai, and it is the poetry of the heroine expecting the return of the hero at the appointed time. It describes through realistic similes the rainy season with its flowers baautifying the pastoral lands - the whole group merely translating the beautiful ideas of the earlier Sangam poetry and the new idiom and rhythm of the age.

THE PURAM KIND:-

The *Puram* kind are eleven: *Nalatiar* and *Pazhamozhi* consisting of 400 verses each; the former said to be a collection of verses by many Jains and the latter by a king of Munrurai. The eleven are - Nalatiar, Pazhamozhi, Inna Nārpatu, Iniavai Nārpatu, Nānmanikkatikai, Tirikatukam, Asarakkovai, Sirupanchamoolam, Elathi, Mutumozhikkanchi also Kural.

Of the eleven, *Kalavali Nārpatu* is an exception being a description of a battle-field and emphasizing the ephemeral nature of the world in accordance with the tradition of the age. The author is Poikaiar, and the battle field is Kalumalam,

where the Chola king Kochenkannan defeats his enemies one of them being a Chera. The bloody field, the beasts, the drum, the soldiers and all are described with appropriate similes. The poet sometimes seems humorous and stating situations in this revolting and horrible battle field. Ths Puram literature of later times received the inspiration from this poem - for *Paranis* of the *Prabandha* type.

And these six re-emphasise the Sangam message of love in an age when this message is not only honoured but slighted.

JAIN CONTRIBUTION TO TAMIL LITERATURE

NALATIYAR was the most outstanding of the collection, though from the nature of its composition and its contents seems to be based upon some works in Sanskrit, and would apply as well to every religion in common, still there is a theory that the work was by Jain monks. A tradition relating to the Jain Sangha says that Nalatiyar was its first production. Be it noted, the work is not by one author but by various authors, some of whom were Jains, and composed under the auspices of the Muttarayars who raled in the chola country. If we put this construction, Nalatiyar may be one of the Jaina contributions, and, to make it appeal to the Tamil public, the authors have contrived the ethical teachings to be based upon the well-known *Kural*.

Another work that can be attributed to the Jains in general is *Pazhamozhi*. Pazhamozhi literally means old words. It is a book of proverbs containing wisdom and truth and consists of 400 venbas. It is supposed to have been written by a Jain king, Munrurai Araiyanār who was also a poet.

But we are on firm ground when we come to works like *Jivakacintāmani*, which is grouped under the five *Maha kavyas*. The composition has been accepted as the brightest gem of the period. Even Kamban is said to have praised the beauty and literary diction of this famous Kāvya. In this, the author sketches the life of Jivaka of the Puranas. The story of Jivakā is not a new thing. It is found mentioned in the Mahāpurāna among others, and the Mahapurana was composed by Jīnasena who was the spiritual adviser of Amoghavarsa of the Rastrakuta dynasty. Therefore, the Mahapurāna must belong to the eighth century A. D. and the Tamil classic Jivakacintāmani must certainly be later. The work itself is divided into 30 chapters or *ilambakam* and of 2700 verses. The author is Tiruttakkadeva, one of a Chola lineage, who took holy orders and lived true to his order. Jivaka's is a Puranic story: of an erotic king, his exploits, his several marriages and gay life from his birth down to his *nirvana*. Probably this was written to belie the belief that a Jain could not possibly write a work of conjugal happiness. The author, true to his order, as is seen that he is an author of also the prose works உவமை நீதிக் கதை; and நரி விருத்தம் which speak of his strict sense of his adoption of Jain tenets.

Among the minor kavyas, there is what is known as *Yasodhara Kavya*. Though we cannot know anything about the author, still it has been accepted that he was an ascetic of the Jaina sect. About the date of this composition we can get a clue from the story itself. The author must have been later than Madhvacarya who advocated *pista pasu* in the place of a live animal for a yaga. The *Yasodhara Kavya* seems to

reject even this substitute. Incidentally it refers to some of the Jaina precepts and all we could say about this is that it is a literary work, sometime after the reformation effected by Madhvacarya.

There is another work called *Sulamani*, again by a Jaina poet named Tolāmolitevar. He is profusely quoted by Amrtasagara, the author of *Yāpperunkala karikai.* The one beauty of the *Sulamani* is that it maintains the poetic excellence of the *Chintamani.* The story deals with one Tivittan, a Puranic figure considered by the Jains as one of the nine Vasudevas. We need not go into the details of the story; but it may be pointed out that there are some details about Jina diksita.

Another work as this category is *Nīlakesi* evidently by a Jaina philosopher. From what appears, Nīlakesi refuted the Buddhist work Kuntalakesi, unfortunately lost to us. The story contained therein is more imaginary and was intended to demonstrate the feebleness of the opponent like the Buddhists and the powerfulness of his own religion, Jainism. The fundamental principles of the Jaina religion and pshilosophy are narrated throughout this book, elevating the doctrine of ahimsa and vindicating the reality of the soul against materialism.

There is another work called *Perunkathai* in Tamil, perhaps after the Brhatkathagunadya. The author is Konguvel evidently a prince of Kongudesa. It rela tes to the life of Prince Udayana whose story is well known to the students of the Purana. A good portion of this story relates to Vasavadatta, Udayana's queen of whom the great dramatist, Bhasa has written a *nātaka,* entitled *Svapnavasavadatta*

The author is said to be a Jain by persuasion, and some of the Jain teachings appear in the course of this long poem. Between this epic and the Jivakacintamani, there are many resemblances which may be noted with profit by students of Tamil literature.

"Anotherimportant classic of the Tamils is *Merumandiram.* One Vāmana Muni is said to be the author of this work. We have heard of one Vāmana Muni as the commentator of the Nilakesi. If both are the same, then Vāman Muni must have flourished in the 14th century during the time of Bukkarāyar. The story itself centres round Meru and Mandira, evidently a Puranie story. This Purānic tale is also found mentioned in the Mahāpurāna as having taken place during the time of Vimalatirthankara. The story is framed in such a way that Jaina philosophical doctrine could be expounded with ease. The story ends with the two princes Meru and Mandira worshipping the Tirthankara and attending his dharmopadesa. They attained finally god-hood by performing yoga.

"Another great work of the Jains in the Tamil land can be said to be the *Sripurana.* The Sripurāna is written in Manipravala style, Tamil and Sanskrit being combined. One of the most popular works among the Tamil Jains is the Sripurana and it is considered to be a sacred work being based upon Jinasenā's Mahapurana. The authorship of this work is not known. The peculiarity of this work is that it deals with the history of the 63 sacred persons including the 24 Tirthankaras, the 12 cakravartins known to Jain literature, 9 Vasudevas of Jain tradition, 9 Baladevas of Jain faith and 9 Prativasudevas. The interesting thing here is Jarasanda of

Magadha is looked upon as one of the Prativasudevas while Sri Krishna is one of the nine Vasudevas and his brother Balarama a Baladeva. The book is looked upon with veneration by all Jainas in Tamil India.

In addition to their contribution to Tamil literature, the Jains have also contributed to prosody and grammar by writing *Yapparungala Karikai* written hy one Amrtasāgara, perhaps a contemporary of Gunasagara who has written a commentary upon this work. Amrtasagara is also celebrated as the author of the extant *Yāpparungalavirutti*. *Neminatham* is a grammatical work in Tamil by one Gunavirapandita. The introductory verses to this work indicate that there was a Jaina temple at Mylapore which was destroyed by the raging waves. In this connection, we have also to mention the noteworthy book *Nannul* which is again a work on Tamil grammar. The author of this work was apparently a Jain. The book is being used as an authoritative work on grammar. One of the commentators of this work is said to be Mylanatha, and his commentary has been made available to the public by the late Dr. U. V. Swaminatha Iyer. Unlike the Tolkappiyam this work deals with only two sections, *Eluttu* and *Sol*.

Not content with grammar and prosody, even in the field of Tamil lexicography, they had left their deep impress on Tamil literature: the three *Nighantus* or lexicons are named Divākaram, Pingalandai and Sūdamani. Some Tamil scholars are of opinion that the authors of the three works were Jainas by faith. In the Sudamani Nighantu reference is made to Gunabhadracarya, a disciple of Jinasenacarya by its author. There is also a reference to the two other Nighantus evidently the *Diṿakaram* and *Pingalaudai*. In that case it is probable that the three Tamil Nighantus are the works of people whose religion was Jainism.

It is also claimed that the Jains were anxious to show themselves proficient in astrology and astronomy also. The *Jinendramālai* is considered to be one of the works on astrology, and it is often quoted by Tamil astrologers especially in *Aroodam.*

Thus we have a rapid survey of the real contribution made to Tamil literature by the Jains in the course of a thousand years which followed the foundation of the Jaina Sangha at Madura. [1]

And in the 13th century, the Jain influence is seen persisting still in literature in such works as *Araneri Charam* by a Jain poet Munaippātiyār. It is in 3 cantos and of 222 quatrains. The work is said to be composed on the lines of *Arunkalach – cheppu* – a work of Jain morals by a noted jain author Arunkalanvaththiar. of Theepankudi. The author it may be noted mentions Siva as Arukan – a view on the identity of the two god – heads – Siva and Aruka, a beginning of a merger of the two faiths.

The age of Didactics:—

THE EIGHTEEN MINOR DIDACTIC WORKS ARE:–

"நாலடி நான்மணி நானாற்ப தைந்திணைமுப்
பால்கடுகங் கோவை பழமொழி மாமூலம்
இன்னிலை சொல் காஞ்சியோ டேலாதி யென்பதூஉம்
கைந்நிலையு மாங்கீழ்க் கணக்கு."

1. Nalatiar	by	Various authors.
2. Nānmanik–Katikai		Vilambi–Nākanār
3. Kar–Nārppathu		Madurai Kannan Kuttanar.

[1] V. R. R. Dikshitar – Some Jain contributions to Tamil Literature. Transactions: 16th All–India Oriental Conference pp 274–280.

4.	Kalavali-Nārpathu	Poikaiyar.
5.	Iniathu-nārpathu	Pootham chāt-thanār.
6.	Innā-nārpathu	Kapilar.
7.	Ayn-thinai-aimpathu	Māran Poraiyanar.
8.	Ayn-thinai-elupathu	Māvathiar.
9.	Thinai-mozhi-aimpathu	Kannan Senthanār.
10.	Thinai mālai nuth-aimpathu	Kani Methaviyār.
11.	Kainnilai	Pullan kātanār
12.	Tirukkural	Tiruvalluvar
13.	Tiri-katukam	Nallathanar
14.	Ācharak-kovai	Peruvayil Mulliyār
15.	Pazhamozhi	Munturai Araiyanār.
16.	Siru-pancha-mōolam	Mamulanar.
17.	Muthu-mozhin-kānchi	Kūdalur Kizhār.
18.	Elāthi	Kani Methaviyār.

The term KIL-KANAKKU implies that there was a classification like MEL-KANAKKU. The works that contain less than fifty stanzas, composed in different metres, generally come under the Kil-Kanakku. But if the VENBA metre is pressed into service, the poem can be of any length and can still find a place in KIL KANAKKU. The MELKANAKKU ranges from 50 to 500 stanzas and is in the ahaval, kalippa and Paripadal metres. The ETTUTTOKAI and the PATTUPPATTU come under the category of MEL-KANAKKU.

Two works like the NALATIYĀR and the TIRUKKURAL which come under the category of KIL-KANAKKU deal with the three PURUSHARTHAS or objects of life, DHARMA, or righteous living, (aram) ARTHA or wealth or secular life (porul) and KAMA or love (inbam). The remaining sixteen deal both with AHAM and PURAM, the object aimed at being practice of DHARMA or morals.

NALATIYAR contains 400 quatrains of Venba metre, the prefix *ār* being an honorific attachment. They refer to general conduct in life for an ascetic and a house - holder. They are said to be the composition of a college of Eight thousand jain sages, who had left their home in a time of draught and sought the refuge of the Pandyan King. When the famine was over, they wanted to return to their home, but could not bid farewell to their benefactor. They therefore left the country all in a body on a particular night· every sage leaving in his lodge a venba stanza. These were collected and taken to the King, who to test their worth, caused the palmyra leaves on which they were written to be thrown into the Vaigāi. Those, that floated against the current were preserved, and the collection that stood the test were the *Nalati - Nānuru* and *Ara - neri - Saram.* Perhaps, the tale is allegorical, and implies that these four hundred have stood the test of time accepted as moral precepts by followers of all creeds and faiths.

The work as collected is divided into forty chapters of ten stanzas each by Pathumanār on the model of Tirukkural: 13 chapters on *Aram* (Virtue) 20 on *Porul* (wealth) and 1 on *Kāmam* (love), The oldest commentary on the work is by Pathumanār. Another tradition about Nalatiyar is that Vajrananthi, established a Sangam at Maturai in about 470 A. D. and that the poem was the production of the Sangam. Nalatiyar is valued by all religionists alike for the practical moral maxims that each stanza contains.

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1. முனிவர் அருளிச் செய்த நாலடியார். The Naladiyar or four Hundred Quatrains in Tamil By the 'Rev. G. U. Pope, M.A., D.D., Some time fellow of the Madras University, Member of the Royal Asiatic Society and of the German Oriental Society, Oxford at the Clarendan Press - 1893 pp. 50 & 440

"நானூறும் வேதமாம் நானூறு நானூரும்
நானூறுங் கற்றற்கு நற்றுணையாம் - நானூறும்
பண்மொழியாள் பாகம் பகிர்ந்து சடைக்கரந்த
கண்ணுதலான் பெற்ற களிறு".

The influence of Tiruvalluvar's *Kural* is manifest in these quatrains, as the Jains must have been clearly influenced by that standard work.

The Nalatiyar comes nearer the Kural than the others in this collection in point of subject matter including the division of the subjects. It also deals with three pursuits of human life It contains forty chapters, each consisting of ten stanzas. This anthology, the composition of which can be attributed to different hands, owes its bringing together to one Padumanar.

It is interesting to note the swing in the themes of the works of the Third Sangam. The earlier books deal like the ancient literature of other countries with love and war, kings and chieftains and Nature and her beauties. Slowly there is a change, and the Tamil writers become obsessed with ethical matters to the exclusion of everything else. While their writings are high and dignified full of wisdom and guidance to the common man and servants as well, they, however, do not delight one as the earlier works do, and lack variety of themes. Life has turned away inwards and we can see in this the growing influence of certain trends which turned away India, at any rate of the South, from a life of external activity and achievement to one of contemplative contentment.

We see side by side an insidious change in the attitude to women. From being brave mothers, ardent lovers,

proud wives, and life-mates sharing equally in the family and state life, we find that women come to be spoken of as snares and temptations, as something to be feared and shunned. It would not be an exaggeration to say that in this debasement of women lay hidden the seeds of the debasement of the body politic of the people. A few verses of *Nalatiyar* are given below:—

கல்வி கரையில, கற்பவர் நாள்சில,
மெல்ல நினைக்கிற் பிணிபல — தெள்ளிதின்
ஆராய்ந் தமைவுடைய கற்பவே, — நீர்ஒழியப்
பால் உண் குருகிற் றெரிந்து : — *145.*

(Discriminating Study)

Learning hath no bounds, the learner's days are few.
If you think calmly diseases many wait around.
With clear discrimination learn what is meet for you, like the swan that leaving the water drinks the milk.

குஞ்சி அழகும் கொடுந்தானைக் கோட்டழகும்
மஞ்சள் அழகும் அழகல்ல — நெஞ்சத்து
நல்லம்யாம் என்னும் நடுவு நிலைமையால்
கல்வி அழகே அழகு. — *141.*

(Learning the only beauty)

Beauty of locks, beauty of circling garments' folds,
Beauty of Safron tint; these are not beauty true. Integrity of Soul that brings the conscience peace is learning's gift;
that only is beauty true; -(G. U. Pope.)

உண்ணான் ஒளிநிறான் ஓங்கு புகழ் செய்யான்
துன்னரும் கேளிர் துயர்களையான் — கொன்னே
வழங்கான் பொருள்காத் திருப்பானேல் அஆ
இழந்தான் என் றெண்ணப் படும். — *9.*

(The miser loses all)

He eats not, sheds no light of splendour around, performs no deeds that merits lofty praise, soothes no sorrow that choice friends fail, spends nought, but hoards his wealth in vain; Ha! he's lost it all" shall men pronounce.

உள்ளத் துணர்வுடையான் ஓதிய நூலற்ருல்
வள்ளன்மை பூண்டான் கண் ஒண்பொருள் — தெள்ளிய
ஆண்மகன் கையில் அயில்வா ளனைத்தரோ
நாணுடையாள் பெற்ற நலம். – 396.

Riches in the possession of a generous man resemble in their effects the learning acquired by a man of great natural ability, the chastity of a modest woman is like a sharp sabre in the hands of a courageous man – (F.W.Ellis)

கட்கினியாள் காதலன் காதல் வகைபுனைவாள்
உட்குடையாள் ஊர்நாண் இயல்பினுள் — உட்கி
இடன் அறிந் தூடி இனிதின் உணரும்
மடமொழி மாதராள் பெண்.

The Wife – 'PLACENS UXOR.'

She is sweet to the eye, and adorned in the way that a Lover loves; she enforces awe; her virtue shames the village folk; she is submissive, but in fitting place is stern, yet sweetly relents, such a soft-voiced dame is wife.

இம்மை பயக்குமால், ஈயக் குறைவின்ருல்,
தம்மைவி ளக்குமால் தாம் உளராக் கேடின்ருல்,
எம்மை உலகத்தும் யாம் காணேங் கல்விபோல்
மம்மர் அறுக்கு மருந்து – 142.

Since in this world it yields fruit, Since given grows not less, Since it makes men illustrious Since it perishes not as long as [its possessors] themselves exist, in any world we see not any medicine that, like learning removes the delusions of sense.

PAZHA MOZHI

Pazha-Mozhi (பழமொழி) or the 'Old words, is a book of proverbial wisdom by a jain, the king of Munturai-araiyanar.

Each of the four hundred venbas comprising it contains a proverb in each of its last lines – as

நாய் காணிற் கற்காணுவாறு;
நிறைகுடம் நீர் தழும்பலில்;
குரங்கின் கை கொள்ளி கொடுத்து விடல்,
நுணலுந்தன் வாயாற் கெடும்.
The frog brings its own destruction by its croaking
ஆயிரங் காக்கைக்கோர் கல்.
(A single shot suffices to disperse a thousand crows.
என்றும் மனநல மாகாவாங்கீழ் – The low born never attain the mental greatness.

Each Quatrain ends with a verse, which is an old saying [as above related] the other part of the quatrain illustrates or explains the truth of the proverb. Thus the aim of the work is to impress the force and significance of the various proverbs which were in use during the academy times.

Under this title, a number of quatrains exist which are of considerable interest, and are founded on actual proverbs. From this, the collection takes its title. In our account of the Nālatiar it will be seen that two collections of verses were supposed to have been preserved with that work, though they reached the bank at different places. Their actual antiquity is perhaps doubtful, but their value and classical character cannot be questioned. We subjoin a few specimens.

"When our friends speak in our praise it is well
To ignore the soft words, and disclaim the praise,'
Lord of the Hill where bamboos' wave"
Men put not on jewels that become them not,
Even though the jewels are their own: –G. U. P.

"When worthless people chatter senseless things
Tis hard to stop their tongues.
Lord of the shore,
where ships are seen reeling like drunken men:
There are none who can tie up the winds. – G.U.P.

உடைப் பெருஞ் செல்வத்து உயர்ந்த பெருமை
அடக்கம் இல் உள்ளத்தன் ஆகி – நடக்கையில்
ஒள்ளியென் அல்லான்மேல் வைத்தல் – குரங்கின் கைக்
கொள்ளி கொடுத்து விடல்,

When a man possesses wealth and worldly greatness,
If he be not of a truly disciplined mind.
The exaltation of such an ignoble person
is like putting a torch into a monkey's hand.

சொல்லாத சொல்லி மறைந்து ஒழுகும் பேதை, தன்
சொல்லாலே தன்னைத் துயர்ப் படுக்கும் – நல்லாய்!
மணலுள் முழுகி மறைந்து கிடக்கும்
நுணலும் தன் வாயால் கெடும்,

Wealth that knows no sum, high birth, all kingly adjuncts,
And to be named as worthy by the king,
Are not great things. Here and hereafter
To possess one' self is greatness. –G. U. P.

* * *

அருமையுடைய பொருள் உடையார், தங்கண்
கருமம் உடையாரை நாடார் – எருமைமேல்
நாரை துயில் வதியும் ஊர! – குளம் தொட்டு,
தேரை வழிச் சென்றார் இல்.

Those Who possess stores of rare wealth
Need not to seek men to perform their behests.
Lord of the land!
Where the heron sleeps on the buffalo's shoulder.
When you've dug a tank you need not seek for frogs.

RUIN

Forgetfulness is ruin; the pride of wealth is ruin;
Immaturity is ruin; so is obstinacy;
To be at variance with his labourers is always ruin to the cultivator

* * *

கண் வனப்பு கண்ணோட்டம், கால் வனப்புச் செல்லாமை
எண் வனப்பு, "இத்துணை ஆம்" என்று உரைத்தல், பண்வனப்புக்
கேட்டார் நன்று என்றல் கிளர்வேந்தன் தன்னாடு
வாட்டான் தன்று என்றல் வனப்பு.

BEAUTY

"The beauty of the eye is benevolence;
The beauty of the leg is firmness;
The beauty of calculation is correct numbering;
The beauty of music is its charm for the ear;
The beauty of the king is the prosperity of his land"

* * *

"The beauty of wavy locks, the beauty of rounded form,
The beauty of nails and ears,
The beauty of the teeth, these are not real beauty.
To speak as true wisdom teaches is beauty."

"மயிர் வனப்பும் கண்கவரு மார்பின் வனப்பும்
உகிர் வனப்புங் காதின் வனப்பும் – செயிர் தீர்ந்த
பல்லின் வனப்பும் வனப்பல்ல நூற் கியைந்த
சொல்லின் வனப்பே வனப்பு"

"The elephants add beauty to a regiment; the
Slenderness lends beauty to the waist of a maiden;
Truth in Ponts beauty to one's conduct; the Sceptre
Owes its beauty to justice; undaunted heroism
is the true mark of beauty in a soldier"

"படைதனக்கு யானை வனப்பு ஆகும்; பெண்ணின்
இடை தனக்கு நுண்மை வனப்பு ஆம்;
நடை தனக்குக்
கோடா மொழி வனப்பு; கோற்கு அதுவே; சேவகற்கு
வாடாத வன்கண் வனப்பு";

SIRU–PANJA–MULAM

by Mamulanar, one of the latest Sangam Poets.

This is a collection in which five things are compared, and from this fact it gets its name, which really signifies "the collection of fivefold analogies". It is not very much in use, but is like the others remarkable for terse graceful expression of quite common place or obvious ideas; but to give to homely pleasant thoughts such form and expression as shall make them dear to successive generations, to all classes, and to every age, is a distinguished merit, and these quatrains possess it. We shall give a few specimens only.

"A chaste wife is ambrosia.
A learned man of disciplined mind is ambrosia.
A country well taught is ambrosia.
To a country whose banners reach the clouds
the king is ambrosia
and the servant that does his duty is ambrosia".

"கற்புடைய பெண் அமிர்து; கற்று அடங்கினான்
அமிர்து;
நற்பு உடைய நாடு அமிர்து; நாட்டுக்கு
நற்பு உடைய
மேகமே சேர் கொடி வேந்து அமிர்து; சேவகனும்
ஆகவே செய்யின், அமிர்து – 2

THE FIVE PRECIOUS PERFUMES – ELATHI.

The name is Sanskrit. The work is of Jain origin. Its author's name is Kani-methaviyar (கணிமேதாவியார்) (–"he whose knowledge is appreciated by all). It is one of the eighteen lesser classics; *Sanga-seyyul.* Of the author nothing is really known, except that he is styled a disciple of Mākkāyanār, a learned asiriyar, or pandit, one of the Madurai Academy. It is probably not of much later date than the Naladi itself; and is once quoted by the commentator on the *Jivaka Chintamani.* The Madras edition of 1887 is here referred to. There is a very useful commentary; perhaps a careful study of Elathi will more than that of any other minor poet, help the learner to understand the Naladi, and the whole body of Tamil didactic verse. We give a few specimens.

Each of the 81 verses composed in it combines, compares and illustrates five or six points of practical wisdom. The precious perfumes illustrated by the poet are: Cardamon, Camphor, eri-kesu (an odorous wood), Sandal paste, and honey, a confection (of which yields an aromatic preparation for the hair. Two quatrains translated below are indicative of the essence of these poems. "Didactics serve a man no purpose if he relieves distress, despises none, eschews low company, feeds others, gives them drink, wounds nobody's feelings, and speaks kind words.

"Sages of gentle soul have laid it down, enlarging on the theme, that six qulities belong loving souls; (1) neither survives the other (2) they share their wealth, (3) they hold sweet intercourse of speech, (4) they joy to meet, (5) share one another's pains (6) and grieve to part".

"சாதல் பொருள் கொடுத்தல் இன்சொல் புணர்வு உவத்தல்
நோதல் பிரிவில் கவரலே ஓதலின்
அன்புடையார்க்கு உள்ளன ஆறு குணம் ஆக
மென்புடையார் வைத்தார் விரித்து"

* * *

"To die is easy; to attain perfection hard;
To desire good is easy; to put on truth hard;
To set out in pursuit of the right is easy; to be steadfast hard;
To gain triumphs as accomplished scholars easy; hard to reach heaven!" (40)

"சாவது எளிது; அரிது சான்றாண்மை; நல்லது
மேவல் எளிது; அரிது மெய் போற்றல்; ஆவதன்கண்
சேறல் எளிது; நிலை அரிது; தெள்ளியர் ஆய்
வேறல் எளிது; அரிது சொல்;"

* * *

"Thou whose dark eye is beautiful and wide;
O swan in form! We feel the truth will speak the Truth always!
Lying, slander, harsh words and useless words–these four
From lips of fools alone proceed". (29)

"மையேர் தடங்கண் மயில் அன்ன சாயலாய்!–
மெய்யே உணர்த்தார் மிக உரைப்பார்: பொய்யே,
குறளை, கடுஞ்சொல், பயன் இல்சொல், நான்கும்
மறலையின் வாயினவாம்; மற்று

The following contains a striking description of the goal reached by the sage:

HEAVEN

"If one would tell of the excellence of the pure and loftly goal which sages from falsehood free have sought out

and desired as the only reality; (in that place) there is no light that dispels darkness, no speech, no change, no weariness, no suffering, no sweet sleep. (67)

"பொய்தீர் புலவர் பொருள் புரிந்து ஆராய்ந்த
மைதீர் உயர்கதியின் மாண்பு உரைப்பின்—மைதீர்
சுடர் இன்று; சொல் இன்று; மாறு இன்று; சோர்வு இன்று;
இடர் இன்று, இனிதுயிலும், இன்று"

(No light, since no darkness; no words; no increase or diminution of joy; .... no sweetness of repose, because no toil).

* * *

"இளமை கழியும் பிணி, மூப்பு, இயையும்,
வளமை. வலி, இவை வாடும், உள நாளால்
பாடே புரியாது, — பால்போலும் சொல்லினாய்!—
வீடே புரிதல் விதி":

THE PERISHABLE AND IMPERISHABLE

"Youth passes swiftly sway, disease and old draw nigh
Bright flowers of wealth and strength fade fast.
While life is thine, desire thou not earth's gifts.
(Thou whose words as milk are sweet!)
Desire release–The law is this". (22)

* * *

"இடர்தீர்த்த வெள்ளாமை கீழினஞ் சேராமை
படர்தீர்த்தல் யார்க்கும் — பழிப்பி — னடைதீர்த்தல்
கண்டவர் காமுறுஞ் சொற்காணிற் கல்வியின்கண்
விண்டவர் நூல் வேண்டாவிடும்"

"If the following six qualities, namely, relieving the distress of others, not despising anybody, not moving in the company of the low, satisfying hunger and thirst of others, conduct which would not wound anybody, and speech which will make one endeared to all, be found in a person, he

requires not, for guidance, the treatises by men of great erudition."

— S.A.T. SD. IV. p. 256.

SYMPATHY IS NOBLE COURTESY.

When death, or loss, or hate, or griejs, or joys,
Or foolish babble of the people's tongues,
Befall one's friends, -
To feel with them, and share their joys and griefs,
This is in truth the noblest Courtesy "

"சாக்காடு கேடு பகைதுன்பம், இன்பமே
நாக்காடு நாட்டறை போக்குமென - நாக்காட்ட
நட்டார்க் கியையின் தமக்கு இயைந்த கூறுஉடம்
பட்டார்வாய்ப் பட்டது பண்பு — 79

DEATH.

"He fears not sword; dreads not bravery; respects not beauty shrinks not from any hero; is not dismayed by any assemblage os resources; fuils not his day – therefore, if you see death's coming imminent, betake yourself to the studies that relate to release. (22)

"வாளஞ்சான் வன்கண்மை யஞ்சான் வனப்பஞ்சான்
ஆளஞ்சா னும்மொருள்தா னஞ்சான்–நாளெஞ்சாக்
காலன் வரவொழிதல் காணின்வீடு எய்திய
பாலின்நூ லேய்தப் படும்" — 22

"He goes not away though one weep; he knows no dread; if one lament allowed he hears not; if one spring up he does not relinquish his hold; he does not depart, saying, these are helpless ones: though one pay him reverence he goes not; Why do men not ponder death's power, and labour in works of penitential expiation ? To remain idle is surely a fault ! " (37).

" அழப்போகா னஞ்சான் அலறினால் கேளான்
அழப்போகான், ஈடற்றார் என்றும் – தொழப்போகான்,
என்னே இக்காலன்; ஈடோரான், தவம்முயலான்
கொன்னே யிருத்தல் குறை " — ஏலாதி,

NĀNMANI–K–KATIKAI "THE SALVER OF FOUR GEMS"

The Nānmani-k–katikai : the Salver of Four Gems is similar in subjects and manner to the Nālati, consisting of quatrains in the same metre.

A useful edition was published at the "Kala-ratnagara" Press, with a good Tamil commentary and notes; and a very poor English translation. It is by Vilambi Naganar, who, some say lived in the fifteenth century and seems to have been modelled after the *Elathi.* Each quatrains is decked with four gemlike precepts of prudential maxims.

The printed work contains 106 quatrains; but a manuscript one belonging to Mr. Stokes, gives only 101. Many are very modern; some are exceedingly elegant; but more are rather rugged and pedantic. Parallel verses to most of them occur in Bohtlingk's *Indische Spruche.* A work of this name is mentioned second in the list of Sanga–Seyyul, or poems that received the sanction of the Madurai College, but it seems to have been, at the best, only the gem of this cento.

A few specimens of this homely "household" poetry: will not be uninteresting. — G. U. P.

"THE HEART KNOWS ITS OWN BITTERNESS"

The trouble from toddy the drunkerd knows;
The trouble from water among birds the sea-gull knows;
The trouble from poverty the master of many wives knows
The trouble of concealment knows the thief (97).

"கள்ளின் இடும்பை களியறியும். நீரிடும்பை
புள்ளினுள் ஓங்கல் அறியும், நிரப்பிடும்பை
பல்பெண்டி ராளன அறியும் காப்பிடும்பை
கள்வன் அறிந்து விடும்"

NATURE

Though foulness light upon the pearl, its worth's the
Anoint it, yet will rust upon the iron spread; [same;
In fetters bind–the base, and give him light of lore,
He still will show his nature's stain. (100)

"மாசுபடினும், மணிதன் சீர் குன்றாதாம்:
பூகிக்கொளினும், இரும்பின்கண் மாசு ஒட்டும்
பாசத்துள் இட்டு, விளக்கினும், கீழ்தன்னை
மாசுடைமை காட்டி விடும்,"

" Not to sever from the excellent and wise is an education
To live with those who cherish us not is a sore;
The word uttered by friends is as the tuneful lute;
The houses without a courteous house-wife is as a
waste" (101)

So in Nalatiar 361.

எண் ஒக்கும், சான்றோர் மரீஇயாரின் தீராமை,
புண் ஒக்கும் போற்றார் உடனுறைவு; பண்ணிய
யாழ் ஒக்கும் நட்டார் கழறும் சொல்; பாழ் ஒக்கும்
பண்புடையா ளில்லா மனை.

WORDS

" Sweet words make men your own. Harsh words
Unpleasing cause men's hearts to harshly blame.
A gentle word
Brings gracious thoughts to human hearts. By this
The heaven that possess not is gained. (106)

எள்ளற்க வென்று மெளியரென் றென்பெறினும்
கொள்ளற்க கொள்ளார் கைமேல்வர – உள்சுடினும்
சீறற்க சிற்றிற் பிறந்தாரைக் கூறற்க
கூறல்ல வற்றை விரைந்து''

"Let nobody ever despise a man for his poverty; let nobody receive a reward from the hands of an unworthy personage ; let nobody show his burning rage towards the low; let nobody in haste give vent to ungentlemanly expressions."

மகனுரைக்குந் தந்தை நலத்தை யொருவன்
முகனுரைக்கும் உள்நின்ற வேட்கை – அகனீர்ப்
பிலத்தியல்பு புக்கா னுரைக்கு நிலத்தியல்பு
வான முரைத்து விடும்.

"The magnanimity of the father is manifested by the son (the son is an exact copy of the father in point of character;) the face is the index of the heart, the nature of a long cave is known to one who has entered it ; the quality of the soil is brought to light by the rain ". S. A. T.

KALAVALI–NARPATHU

Kalāvali–Nārpathu by Poikaiyar is a very spirited war poem of 40 verses descriptive of the battle field of Kalumalam. The scene of battle was Kalumalam. It was a sanguinary engagement in which the four-fold forces, namely, the cars, the elephants, the cavalry and the infantry of the Chera monarch–Kanaikkal Irum Porai were severley crushed. The army of the defeated Chera consisted mostly of elephants which were all slaughtered by the mighty warriors of Koch–chengannan. The latter was strong in his cavalry and his horses are deserved as tigers springing on hills. His soidiers were excellent archers and more elephants fell a prey

to their arrows. Blood is said to have run in streams, Elephants killed in battle appeared like uprooted hills. The trunks of elephants when cut off, appeared like long purses from which cerals are poured out. The several trunks of elephants lying under the white royal umbrellas presented the appearance of the black serpent Rahu endeavourly to swallow the full moon. The eclipse of the moon is meant. Kites rising with the several hands of the soldiers seemed like Garuda soaring in the sky with five headed cobra in its beak, Jackals trying to draw away the entrails of the fallen soldiers appear like hounds endeavouring to break loose the chains with which they are tied to posts. Royal umbrellas turned upside down by the Kicks of the angry chargers appeared like mushrooms uprooted by cows. Elephants drifted by the blood current seemed like vessels tossed by the waves in an ocean. Falling elephants kissing the ground with their tusks appeared as though they turned the soil with silver ploughs.

An illustrative stanza is given below:

"கவளங்கொள் யானையின் கைதுணிக்கப்பட்டுப்
பவளஞ்சொரிதரு பைபோற் — திவளொளிய
வொண்செங்குருதி யுமிழும் புன்றுடன்
கொங்கரையட்ட களத்து"

Kalumalām was where the great Chola Ko-chengannan crushed the four-fold forces: viz. the cars, the elephants, the cavalry and the infantry of the Chera Kanaikkal Irumporai and took him prisoner. Among the slain were many kings and the chieftains. The author of the poem - the poet laureate of the imprisoned Chera, wished to carry consolation to his master, obtaiñing an order for his release. But the Chera preferring honour to life had died of thirst in the meanwleih

their order being of no avail. The war song, in praise of the Chola, who gave the release order has however survived.

The poet Poikaiyar is identified by some as one of the first three Alwars and is credited with the authorship of *Pattu - Iyal* and as having sung besides Ko–Chengannan, Killivazhavan, Thiraiyan and others, besides describing Vanchi and other cities. The poems come under the Sangam period, as the hero of the poem is Ko - chengannan.

THE THREE SPICES – TIRIKATUKAM.

Tirikatukam is from Sanskrit, and means composed of three spices. These spices are dry ginger, long pepper and black pepper, and form a very popular stimulating and restorative medicine. Here each stanza of which there are 100, introduces three things for comparison, contrast or illustration. It is a fascinating though very fantastic little cento.

The reputed author is Nallāthanār, mentioned as a member of the Madura College of whom nothing is really known. It is impossible to assign an earlier date to this work as a whole than the fifteenth century, though many lines are exceedingly ancient.

Parallels to most of the verses will be found in Bohtlingk's Sanskrit *Analecta.*

YOUTH is by nature apt to slide away from right;
FOLLY is mighty to utter things forbidden;
And evermore
MEANNES indulges in angry passions ! –
These three the wise will shun. (14)

"இழுக்கல் இயல்பிற்று, இளமை; பழித்தவை
சொல்லுதல் வற்றாகும், பேதைமை, யாண்டும்
செறுவொடு நிற்கும் சிறுமை – இம்மூன்றும்
குறுகார் அறிவுடையார்"

The man undisciplined who raves, and thus his cause [would win;
The man who eagerly desires what cannot be;
from mere report
Who finds fault with other's learning;
These three beat chaff in a mortar: (28)

" வெல்வது வேண்டி வெகுண்டு உரைக்கும் நோன்பிலியும்
இல்லது காமுற்று இருப்பானும், கல்விச்
செவிக்குற்றம் பார்த்திருப்பானும் – இம்மூவர்
உமிக்குத்திக் கை வருந்துவார்".

"Self conceit and extolling one'self ;
Anger fostered, and not suppressed ;
and meanness
That covets the possessions of others ; these three
Are instruments that destroy fortune." (38)

" தன்னை வியந்து தருக்கலும், தாழ்வு இன்றிக்
கொன்னே வெகுளி பெருக்கலும் – முன்னிய
பல்பொருள் வெஃகுஞ் சிறுமையும் – இம்மூன்றும்
செல்வம் உடைக்கும் படை"

A horse not well broken in to his paces ;
an elephant that breaks the post to which he is tied;
And the School
Of him who grows angry while he teaches;
These three the wise will ever shun. (46)

" கால் தூய்மை இல்லாக் கலிமாவும். காழ் கடிந்து
மேல் தூய்மை இல்லாத வெங்களிறும் – சீறிக்
கறுவி வெகுண்டு உரைப்பான் பள்ளி – இம்மூன்றும்
குறுகார் அறிவுடையார்",

Acquire wealth in order to give; in virtue's way
That you may walk study Great Works;
With gracious purpose
Speak thou each word: These three paths
Conduct not to the dark and painful world. (90)

ஈதற்குச் செய்க பொருளை, அறநெறி
சேர்தற்குச் செய்க பெருநூலை யாதும்
அருள்புரிந்து சொல்லுக, சொல்லை – இம்மூன்றும்
இருள் உலகம் சேராத ஆறு.

To speak thoughtlessly about life while it is enjoyed ;
To say we've lost it, when the end is nigh;
And to feel shame (for sins) when disease comes and [the body fails
These three are characteristics of short-lived mortals. (91)

— G. U. P.

பகைமுன்னர் வாழ்க்கை செயலுந் தொகை நின்ற
பெற்றத்துட் கோலின்றிச் சேறலும்—முற்றனைக்
காய்வானைக் கைவாங்கிக் கோடலு மிம்மூன்றும்
சாவ வுறுவான் றொழில்.

"To lead a very prosperous career in the face of foes; to go into a thick crowd of cattle without a stick in hand; to be - friend one who cherishes a spirit of revenge; these three are acts of one who is on the verge of destruction.

இல்லார்க் கொன்றீயு முடைமையு மிவ்வுலகில்
நில்லாமையுள்ளு நெறிப்பாடும்—எவ்வுயிர்க்குந்
துன்புறுவ செய்யாத தூய்மையும் இம் மூன்றும்
நன்றறியு மாந்தர்க்குள.

Wealth which serves for distribution to the needy; the course of conduct springing from the understanding of the transitoriness of worldly joys; and purity of not hurting any sentient being: all these three are found in men who have rightly understood the *summum bonum* of life. — S.A.T.

— *S. Deepika IV*, p 252

AASARAK-KOVAI

Āsārak-kōvai (ஆசாரக்கோவை) is by Peruvayin Mulliyar of Kalattur — a collection of rules of life and eliquette in hundred stanzas. Conduct and morals in private and public life govern man in life, and the poet gives them in this charming book. The rules in the verses speak of food and raiment, sleep and cleanliness, decorous behaviour with elders, the proper manner of practising domestic life and virtues, of eschewing evil habits and ill companions, the manner of moving with kings, the way to reap the benefit of domestic life are all dealt with in a charming style.

தன் உடம்பு, தாரம், அடைக்கலம், தன் உயிர்க்கு என்று
உன்னித்து வைத்த பொருளோடு, இவை நான்கும்
பொன்னைப் போற் போற்றிக் காத்து உய்க்க!
உய்க்காக்கால்,
மன்னிய ஏதந் தரும். 44

"Let every man tender with care,
One's body, his wife, trust property and money stored for self against distress,
These four everyone should care for like gold;
Else permanent evil will accrue" - 87.

நந்து எறும்பு, தூக்கணம் புள் காக்கை என்றிவை
தம்கருமம் நல்ல கடைப்பிடித்துத் தம்கருமம்
அப்பெற்றி யாக முயல்பவர்க்கு ஆசாரம்
எப்பெற்றி யானும் படும்.

"Let a person strive in its actions like the busy ant, the yellow necked sparrow and the hospitable crow;

Those that do like these will reap the benefits of domestic life.

"The simile employed is pregnant with meaning; the ant tsores up eatables to serve it in winter, the yellow-necked

sparrow builds a tiny nest to withstand the blasts of winter; and the crow shows hospitality by calling out and eating along with its fellow creatives. — S. A. T.

MUTHU MOZHIK-KAANCHI

Muthu-mozhik-kānchi (முதுமொழிக்காஞ்சி) is a collection of wise precepts, in ten parts, of ten old gem-like sayings in each is by Koodaloor Kizhar." The maxims are characterised by pithiness mingled with lucidity. A few precious ones culled from the work are as below:-

ஆர்கலியுலகத்து மக்கட்கெல்லாம்,
ஓதலிற் சிறந்தன் றொழுக்கமுடைமை

To mortals on the earth surrounded by the boisterous oceans, righteous behaviour is a greater blessing than erudition

வண்மையிற் சிறந்தன்று வாய்மையுடைமை

Integrity is superior to courage: மக்கட் பேற்றின் பெறும் பேறில்லை No acquisition is greater than the possession of children;

ஈரமுடைமை ஈகையின்றி

One's gracious nature is understood from one's charity (Charitable deeds);

பொருணசை வேட்கையான் முறை செயல்பொய்—

It is impossible for a man bent upon amassing wealth to be just in his doings-

The poem though classed under the Eighteen minor poems, has to be ascribed to the Sangam period, as the author is the compiler of *Iynkuru-Nooru* one of the Ettuttokai collections, and one of his verses on Yanaik-kat-chei mānthparan Cheralirumporai - is found in the *Puram* Four-hundred.

TIRUKKURAL[1]

A Note on Kāmattu-p-pāl

Tirukkuṟal classified as one of the eighteen ethical works (பதினெண் கீழ்க்கணக்கு) differs from the most of the other ethical works of this category in that it does not treat human love as profane or as one retarding the spiritua growth of an individual or his release from bondage (Moksha). He found in human love, rightly understood and practised, aJ sun-lit purity that so delights in its walk with God on the open road of life'. He found that in the glow of human love that is made divine, all base ingredients, all the dross and all the impurities of animality are burnt to ashes and full effulgent shines the mind in sunlit purity and glory. True love enlarges and exalts human senses and emotions. It stimulates many of man's sublime aesthetic apprehensions and profound mystical insights. The tenderness it creates in man and woman inspires them for ardent labours for the suffering humanity which becomes universal altruism, the highest aim of human life according to the ancient Tamil Culture.

"Tiruvalluvar thus found in sex contact not the animality but tae ndency for the spiritual growth - (உயிர் தளிர்ப்பத் தீண்டலால்). He found 'in the figure of the beloved a symbol of beauty and goodness that as far greater ideality than what philosophy and religion offer'. No doubt this highest value arises from the impure love of the body; but Tiruvalluvar did not consider that the only way to clean the mind of the impurity of sex is to kill the sex passion as Jains and Buddhists thought. He found that gracious perfection is hidden behind apparent evil of sex life which stains the mind and that it is perfectly possible to wipe off this impurity and make the mind clean and pure. He thus devoted one third

1 See *Infra* pp. 64-76, also pp. 416-19.

of his famous work Tirukkural to this purification or sublimation of sex love. And this part of this work is called Kāmattuppāl. The message of Kāmattuppāl to the world as in the case of Goethe's Faust, is

"The indescribable
Here it is done:
The woman soul leadeth us
Upward and on"

Tiruvalluvar does not lag behind the moralists of the other ethical works in insisting upon a high moral standard (அறம்) in the social as well as the political spheres of human life in his Aratthupāl and Porutpāl"*

— K. K. PILLAI

AINTHINAI OF THE AHAM KIND

Ain-thinai consists of four small works. They are *Aham* poems treating of love and all its incidents, as found in the five-fold physiographical divisions of the land. They consist from fifty to one hundred and fifty, as garlands of verses in praise of their erotic environments.

(a) *Ain-thinai-aimpathu* by Pulli Māran Poraiyan is of 50 stanzas, describing the incidents of love, at the rate of ten stanzas for each of the five thinais, and incidentaly to restate his conception of ideal love.

(b) *Ain-thinai-Elupathu* by Moovathiar, a Jain, is of seventy verses at the rate of fourteen stanzas for each thinai.

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*A detailed study of this aspect of *Tirukkural* will be found in the Madras University Sornammal Endowment Lectures on Kamatthupal-1962 delivered by Rao Saheb K. Kodandapani Pillai.

(c) *Tinai-mozhi-aimpathu* by Kannan Senthanār is of 50 stanzas, 10 each for the five thinais.

(d) *Thinai-mālai-Noorru-aimpathn* is by Kani-methaviyar, a Jain. The work is praised as giving the message of pre-marital love so that those who hate this may not hate this any longer; as these books *re-emphasize the sangam message* of love in an age when the message is not only not honoured but also slighted.

INIAVAI-NAARPATHU AND INNA-NAARPATHU
THINGS SWEET AND BITTER
இனியவை நாற்பது and இன்னா நாற்பது

There are forty Tamil quatrains in which are enumerated the things that are supposed to yield abiding pleasures to men; and another forty in which are given those things which on the contrary cause "pain". These verses are not of any particular merit, but are constantly quoted. They are quite classical in style. A specimen of each is given below

"Let pleasant words be the fertile soil, benevolence the seed,
Weed out harsh words, add manure of truthfulness,
Water the crop with love, and so cultivate
The tender herb of virtue from thine earliest days."

INNA-NARPATHU BY KAPILAR

ஆற்றல் இலாதான் பிடித்த படை இன்னா
நாற்றம் இலாத மலரின் அழகு இன்னா;
தேற்றம் இலாதான் துணிவு இன்னா; ஆங்கு இன்னா
மாற்றம் அறியான் உரை

The weapon wielded by a powerless arm is nought;
The beauty of a flower no fragrance breathes is nought;

The resolution of the man without clear knowledge is nought;
And so the speech of him who knows not use of words;

பொருள் இலான் வேளாண்மை காமுறுதல் இன்னா;
நெடு மாட நீள்நகர்க் கைத்து இன்மை இன்னா
வருமனை பார்த்திருந்து ஊண் இன்னா, இன்னா
கெடும் இடம் கை விடுவார் நட்பு

The desire of the destitute to do benevolent deeds is vain;
To dwell in a city of palaces to the poor man is vain;
To feast upon the mere sight of a cookhouse is vain;
Friendship of those who desert you in adversity is vain.

ஆன்றவிந்த சான்றோருட் பேதை புகலின்னா
மான்றிருண்ட போழ்தின் வழங்கல் பெரிதின்னா
நோன்றவிந்து வாழாதார் நோன்பின்னா ஆங்கின்னா
ஈன்றாளை யோம்பா விடல்.

It is bad for an ignorant to get into the assembly of the wise;
It is a great folly to make a journey in jet-black darkness;
The penance of men who do not exercise patience is fruitless
So also it is a great wrong to forsake
One's mother without maintaining her.

INIAVAI-NARPATHU

Iniavai–Nārpathu (இனியவை நாற்பது) a poem of forty stanzas, each stanza relating of sweet precepts approved as agreeable to all. The author was Buthan Senthanar of Madurai. The poet's idea of Love in the following verses is given as a specimen.

குழவி பிணியின்றி வாழ்தல் இனிதே
கழறும் அவையஞ்சான் கல்வி இனிதே
மயரிக ளல்லராய் மாண்புடையார்ச் சேரும்
திருவுந்தீர் வின்றேல் இனிது.

The healthy growth of an infant is indeed sweet, the erudition of one who does not lose courage before the assembly of the learned is indeed a rare acquistion; the fortune that seeks the hand of great men who never turn dizzy by it is indeed good if it can permanently abide with them

"Right pleasant is life with those with whom we are at one;
Pleasant to see the full moon in the wide fields of heaven;
But to be unblameable in deed, and with a tender soul
To be loving unto all is truly sweet." (4)

KAR–NARPATHU

Kār-Nārpathu is of the "Aham kind; the forty of the rainy season sung by Maduraik–kannan–kutthanār, son of Kannanar of Maturai. It contains forty quatrains describing the rainy weather or clouds. It is a poem on Love of the Mullai–thinai, the first one refers to Tirumāl or Vishnu whose garland is compared to the rainbow, and it is of the lady–love at home

longing for and anxious about the return of her lover, as the time fixed by him has long passed by: should the cloud glide by the right side, it was held as a good omen (12). The victorious warrior seems to have been publicly entertained (36); women braided their hair in five parts (ஐம்பகல்) and applied black collyrium to their eyelids (8). The poem describes through realistic similes the rainy season with its flowers beautifying the pastoral land.

KAINNILAI

Kain-nilai consists of sixty verses, each of the five regions getting twelve verses each. The author is Pullan-Katanar son of Marokkatthu Mullināttu Nallorak - kavithiār. The author hails from the Pandyan Capital, Korkai, his father being a minister of distinction bearing the title of Kāvithi. The work is attributed to the 5th century.

> "பொன்னம் பசலையுந் தீர்ந்தது பூங்கொடி
> தென்னவன் கொற்கைக் குருகிரிய – மன்னரை
> யோடு புறங்கண்ட வொண்டாரான் றேரிதோ
> கூட லிணைய வரவு": நெய்தல்—கைந்நிலை: பா. 12

They treat of the four objects of life. The poems are compiled by Puthanar of the third Sangam of poets, and is prefaced by an invocatary verse by Perun-thevanar of Bharatham fame.

> "வேலற்றரீஇ விரிசடைப் பெம்மான்
> வாலிழை பாகத் தமரிய கொழுவேற்
> கூற்றங் கதழந் தெற் கொன்றையன்
> கூட்டா வுலகங் கெழீஇய மலிந்தே."

The palm-leaf manuscripts of this work is learnt to have been discovered in 1931 and printed by Thiru Ananthararamaiyer,

who found that certain verses from it are quoted by Ilampooranar in his commentary on *Tolkāppipam*-Porul-Adikāram.

INNILAI

INNILAI is counted to be another work of the period, and fostered on Poothathar, and it has 45 verses. The palm-leaf of the work was first discovered by Vidwan T.M. Sornam Pillai of the Hindu College and printed in 1915 by Thiru V. O. Chidambaram Pillai. The originality of the work is still under investigation - pointing this as a spurious work and not as one of the Eighteen didactic works.*

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*Cf. *Nineteenth century Tamil Ilakkiam* 1962 — Mayilai Seeni Venkataswami pp. 329—338.

APPENDIX

List of Translations of the TIRUK-KURAL in Indian and Foreign languages *

I. ENGLISH

1794 Kindersley–Extracts from Teeroovaulavar Kuddal or The Ocean of Wisdom

1812 F. W. Ellis—Kural, three series of verses on ethical and erotic themes, (left unfinished on death of Mr. Ellis)

1840 Rev. W. H. Drew—The Cural of Tiruvalluwar (63 chapters only)

1871 C. E. Gover—Odes from the Kural (selections only) in pages 200 to 245 of his book 'The Folk-Songs of Southern India'.

1873 E. J. Robinson–Kural (the first 240 couplets in Tales and Poems of South India pp. 14 to 52)

1875 E. J. Robinson-The Divine Pariah (the legends connected with the life of Tiruvalluvar, with a metrica translation of parts I & II Tales and poems of South India pp 49 to 149)

1885 Rev. J. Lazarus-The Kural of Tiruvalluvar.

1886 Rev. G. U. Pope-Sacred Kural of Tiruvalluva Nayanar (2nd Ed. 1958 by S I. S. S. W. P. Society Ltd.)

1915 Mrs Tirunavukkarasu—(Poona) A Gem for each day. A selection of 366 verses.

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* Courtesy: G. Vanmikanathan-Tirukkural Prachar Sangh, Trichirappalli. *in Ezhuthalan of 15-7-1965*

1916 V. V. S Aiyer–Maxims of Tiruvalluvar (2nd ed. 1925, 3rd ed. 1951, 4th ed. 1961)

1919 K. Vadivelu Chettiar

1920 S. Sabaratnam Mudaliar

1925 Madhavaiya

1925 S. M. Michael

1929 M. S. Purnalingam Pillai-Critical Studies in Kural

1931 Rev. H. A. Popley–The Sacred Kural or The Tamil Veda of Tiruvalluvar

1933 A. Ranganatha Mudaliar

1935 C. Rajagopalachari–A few verses only of Part I II & III

1949 V. R. Ramachandra Dikshitar

1950 M. R. Rajagopala Iyengar

1953 A. V. Chakravarthi Nayanar (A research)

1955 Issac D. Thangaswamy

1962 K. M. Balasubramaniam, *Thiruk-kuralmani*

(Not known) V. Paramasivam Pillai

II MALAYALAM

End of 16th Century A. D. A manuscript copied in 777 Malayalam Era discovered by S. R. Ranganathan, Librarian Madras University and reported in the Annual Report for 1933–34 of the Archaeological Department of the Cochin State

1915 Govinda Pillai

1957 Gopala Kurup

„ Ramakrishna Pillai

III LATIN

1730 Rev. Fr. C. J. Beschi, Books I & II

1856 Erklarung von Karl Graul (incomplete).

1865 (not known) Tiruvalluveri Kural versione Latina (adnotationibus glossarioque illustratus)

IV. FRENCH

1767 An Edition in the Bibiliothique Nationale referred to by Ariel.

1848 E. Ariel-Kural de Tiruvalluvar,

1852 Fragmens traduits du Tamoul. in *Journal Asiatique*

1854 P. G. du Dumast-Maximes traduites des Courals de Tirouvallouvar

1857 do

1867 M. Lemaraise.

1876 Louise Jacolliot-Portions of the *Arattuppāl* and *Porutpāl*

1889 C. de Barigue de Fontainue—*Kamattuppal* only.

1942 Diagon

V. GERMAN

1803 A. F. Cammers

1847 a few couplets by Friedrich Ruckert

1854 }
1865 } Erkalarung von K Graul

VI SANSKRIT

19th century middle - *sunite kusuma Mala* Appa Deekshitar of the Court of Aayilyam Tirunāl, Maharaja of Travancore [1860—1880] (published 1922) *Arattuppal* only

1942 Govindaraj Jain of Mohou-rani (Jhansi) Parts I & II only

1961 Srirama *Arattuppal* Desikan- only

VII TELUGU

1887 Kannuparthi Venkatarama Srivaidyanatha Nath

1892 P. Narasimhalu Naidu

1948 Sriramulu Reddy

1954 Radhakrishna Sarma

? Jalayya
? Gopal Rao of Ellore
? Sri Garimalla Satyanarayana } †

† (Manuscripts referred to by V. V. S. Aiyar in a foot note to the Preface of his 2nd edition.)

VIII HINDI

1924 Khemanand Rahat (Parts I & II only.)
1942 Covind Rai Jain Parts 1 & 2 only in verse.
1951 B. D. Jain (Tiruppanandal Mutt)
1958 S. Shankar Raju Naidu (Madras University)
1964 M. G· Venkatakrishnan Part 1 only, verse
1967 Tirukkural Prachar Sangh, Trichirappalli.
IX BENGALI: 1939 Nalini Mohan Sanyal
X MAHRATI: 1948 Sane Guruji
IX RUSSIAN: 1963 Yuri Glazov
XII FIJI: 1964 Samuel Berwick, Fijiani Na
XII SINHALESE: 1964 Misigamy
XIV BURMESE: 1964 U Myo Thant
XV MALAY: 1964 Inja Ramli Binvaraji
XVI GUJARATI: ? Najuklal Choksi
XVII KANNADA: ? Gundappa
XVIII URDU: 1965 Hazrat Suharawardy (under print)
XiX CHINESE: 1967 Tirukkural-University of Malaya.

II

A FEW KURAL MAXIMS TO LIGHTEN LIFE'S PATHWAY.

அகர முதல எழுத்தெல்லாம்; ஆதி
பகவன் முதற்றே உலகு

1. *Akara muthala ezhutthellām; āthi*
Bakavan muthaṟṟe ulaku.

As Alpha is of all the letters first and source of birth,
So God primeval is alone the source of all this earth.

கற்க கசடறக் கற்பவை; கற்றபின்
நிற்க அதற்குத் தக

2. *Kaṟkka kasataṟak kaṟpavai; Kaṟṟapin*
Nirkka atharkkuth thaka.

Do learn with perfect faultlessness the lore thee thou must learn. And learning thus do tread the path that lore hath shown in turn.

தொட்டனைத் தூறும் மணற்கேணி; மாந்தர்க்கு
கற்றனைத் தூறும் அறிவு

3. *Thottanait thooṟum manarkkeni, mānthаrkku*
Kaṟṟanait thooṟum aṟivu.

The deeper is the sand-well dug, the more doth water flow. The wider is the men's learning, the more doth wisdom grow.

எண்ணென்ப ஏனை எழுத்தென்ப இவ்விரண்டும்
கண்ணென்ப வாழும் உயிர்க்கு.

4. *Eṇṇenpa enai ezhuththenpa ivvirandum*
Kannenpa vāzhum uyirkku.

The science of numbers as well as the arts of letters rare
Are both of them the eyes of men alive, the wise declare.

எனைத்தானும் நல்லவை கேட்க; அனைத்தானும்
ஆன்ற பெருமை தரும்.

5. *Enaitthānum nallavai ketka; anaitthānum*
ānṛa perumai tharum.

May one listen to, however little, the words of wisdom great; To that extent will they give one a highly honoured state.

உள்ளுவ தெல்லாம் உயர்வுள்ளல்; மற்றது
தள்ளினும் தள்ளாமை நீர்த்து.

6. *Uḷḷuva thellām uyarvuḷḷal; maṛṛathu*
Thaḷḷinum thaḷḷāmai neerithu.

In all their thoughts let their own greatness be conceived with zest. Though success be repulsed by Fate, repulsed won't be the quest.

எல்லா விளக்கும் விளக்கல்ல; சான்றோர்க்குப்
பொய்யா விளக்கே விளக்கு.

7. *Ellā vilakkum viḷakkalla, sānroṟkkup*
Poyyā vilakke viḷakku.

All lights are not for men of noble souls, the light so bright; The light of faultless truth alone is deemed as light of light.

இயற்றலும் ஈட்டலும் காத்தலும் காத்த
வகுத்தலும் வல்ல தரசு.

8. *Iyaṛṛalum eattalum kātthalum kāttha*
Vakutthalum valla tharasu.

To be able to increase wealth, to lay it up and guard, and also well to distribute it, marks a royal lord.

மனத்துக்கண் மாசிலன் ஆதல் அனைத்தறன்
ஆகுல நீர பிற

9. *Manattukkan māsilan āthal anitthaṛan*
ākula nīra piṛa.

To be quite free from mental blots is all that's righteousness. And all the rest of acts without such freedom are but fuss.

இன்னா செய்தாரை ஒறுத்தல் அவர் நாண
நன்னயம் செய்து விடல்.

10. *Innā, seithārai or̤utthal avar nān̤a*
Nannayam seithu vidal.

Thou shalt indeed punish those men who have once inju ed thee; Do shame them by thy good return and wipe of the memory.

'ஒழுக்கம் விழுப்பம் தரலால் ஒழுக்கம்
உயிரினும் ஓம்பப் படும்

11. *Ozhukkam vizhuppam tharalāl ozhukkam*
Uyirinum ompap patum.

Because doth conduct good impart an eminence great indeed, One's conduct good must more than life be guarded well indeed.

'வித்தும் இடவேண்டும் கொல்லோ விருந்தோம்பி
மிக்கின் மிசைவான் புலம்'

12. *Vitthum itaventum kollo virunthompi*
Mikkin misaivān pulam.

Is there a need for sowing too the fields of one who's kind, and tends his guests at and lives on remnants left behind?

மங்கலம் என்ப மனைமாட்சி மற்றதன்
நன் கலம் தன் மக்கட்பேறு

13. *Mankalam enpa manai mātchi mar̤r̤athan*
Nankalam thun makkat per̤u.

A chaste and loyal wife is household's blessing auspicious; the gift of children good is its own ornament precious.

எண்ணித் துணிக கருமம்; துணிந்த பின்
எண்ணுவம் என்ப திழுக்கு

14. *Ennitthunika korumam, thuninthapin*
Ennuvam enpa thizhukku.

Do think and weigh the aspect all, then dare and do the deed, To say, 'we'll dare and then, we 'll weigh is folly great indeed'

ஈன்ற பொழுதிற் பெரிதுவக்கும் தன் மகனைச்
சான்றோன் எனக் கேட்ட தாய்

15, *Eenṟa pozhuthiṟ perithuvakkum than makanaich*
Sānṟon enak-ketta thāi.

Much greater than the joy of mother when she bore her son, Is her own joy when she doth hear him praised as perfect one.

'அன்பிற்கும் உண்டோ அடைக்கும் தாழ் ஆர்வலர்
புன்கணீர் பூசல் தரும்.

16. *Anpiṟkkum undo adaikkum thāzh - ārvalar*
Punkanēer pōōsal tharum.

Can there be aught of bolt that bars the doors of love? O. nay! The drops of tears of loving ones will soon that love betray!

Trans: by *Tiruvachakamani* K. M. Balasubramaniam, 1962.

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DIGGING UP THE PAST *

ARCHÆOLOGICAL SURVEY

MADRAS AND COORG,

SELECTIONS FROM REPORT

FOR

1902-1903.

I. ADICHANALLUR EXCAVATIONS.

In a former annual report, I have given some slight descriptive outlines of the discoveries at this prehistoric site, but no illustrations have yet been published. Government has sanctioned the inclusion in this report of a few examples of some of the objects found. Till further details are published, these will to a certain extent supplement the descriptions.

Gold diadems.

These were first thought to be armlets or *bhuja band*. On fuller consideration, however, it appears to me that they are undoubtedly diadems. Some exactly similar, as regards shape, were found at Mycenæ, and are referred to, in a paper in the *Journal of the Society of Arts* (No. 2, 595, Vol. I, page 777). No such custom now remains in the neighbourhood, though one exists in the Madura district, where a rectangular plate of thin gold is tied to the forehead of the dead. This is known as *pattayam kattaradu* and literally means "tying a plate". A relic of it exists at Adichanallur under the same name, but it now only consists of throwing some grains of silver and gold on the breast of the corpse.

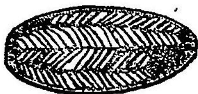


Fig. 1.

They are of thin sheets of gold and are usually oval (fig. 1). Some have a thin strip of the metal extending for about an inch beyond each extremity. All have a small hole for a wire or string at each end. Some are plain, but they are usually embossed with dotted lines in designs similar to the illustration. They vary in size from about three to six inches. They are rare; and are only found in large urns at a great depth (12 to 15 feet) below the surface.

Bronze.

These are very varied in their kinds, and it will be impossible to give an adequate description of all of them here. There are plain small cups such as fig. 2, and jars and bowls of various sizes up to about 9 inches in diameter. Some of the bowls are plain, others of the largest have triangular incised designs as in fig. 3.

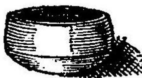


Fig. 2.



Fig. 3.

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* —G. O. No. 732—4 Public—18 Aug. 1903.

—Courtesy : Archaeological Survey of India.

Some shallow wide bowls have a wavy line ornament as in fig. 4, or a series of parallel bead lines around them. These have usually flat cylindrical lids surmounted by animals such as the cocks on fig. 4, the stems, buds and animal on Plate I, or leaves, and the rods on fig. 5.



Fig. 4.

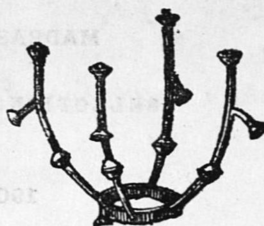


Fig. 5.

A more complete example of a lid is shown on fig. 6, while fig. 7 evidently represents mango leaves with a central column carrying a winged insect like a hornet. The lid it surmounted is broken. There are many other varieties of these curious objects.

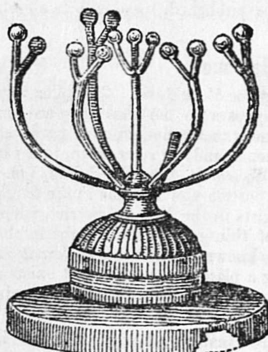


Fig. 6.



Fig. 7.

Fig. 8. shows a lid to one of the larger cups, resembling those in pottery; another similar, is surmounted by an antelope.

A complete vase and lid, without figures, or ornament is illustrated in Fig. 9.



Fig. 8.



Fig. 9.

Sieve cups of very thin metal are sometimes fixed into a wide bowl, with or without a handle, as in plate II. In others the cup sieve and bowl are of one piece of metal. The perforated dots are in concentric circles around the bottom, and concentric semi-circles at the sides as in Figs. 10 and 11.



Fig. 10.



Fig. 11.

Several animals, such as rams with twisted horns or buffaloes as in plate III were found, and as none of them at first were got intact, it was difficult to know their exact use. In these recent excavations, however, the vase shown in fig. 12 was found. It is complete in its parts, and clearly shows what these others are. It evidently represents two tigers standing on a base, and supporting a flat bowl or vase. It seems probable that this class of vase was used as a stand for the bowls with ornamental lids like fig. 4. The two classes are always found together in an urn.



Fig. 12.

Of bracelets, bangles and other objects there are many. The bracelets are formed of minute finely made rings, some of which have small beads attached. Some of the bronzes show traces of a coarse woven cloth.

Iron.

Objects in this metal are numerous and varied, and generally in very good condition. A large collection of swords was got; a few are shown in plate IV. Some of these have traces of the wooden sheath and handle preserved. There are spears, daggers, lances, javelins, arrows, etc., and large hangers with spreading arms terminated by hooks as in plate V. These may have been used for hanging a series of small lamps.



Fig. 13.



Fig. 14.

There are several large tridents as in fig. 13, and a trident shaped weapon with cutting edges (fig. 14). It has seemingly been affixed to a wooden handle, as it has nail or rivet holes. Another, slightly different in shape was found.

Fig. 15 is a bill hook, and fig. 16 a dagger with a hole through the iron handle.



Fig. 15.



Fig. 16.

Figs. 17 and 18 are over a foot in length. Their use or purpose, I am at present unable to state.



Fig. 17.

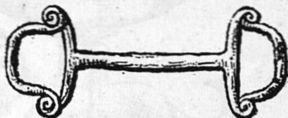


Fig. 18.

Fig. 19 is a saucer lamp with arched rod, and suspending rod and chain. Fig. 20 is a similar lamp with hooked suspending rod.

Fig. 21 is a tripod.

Fig. 22 is an axe with loose ring for fixing it to a shaft. The ring was always found in the diagonal position shown. There were many mammooties or spades of various sizes, like fig. 23, with the two sides bent over at the end for affixing the shaft.



Fig. 19.



Fig. 22.

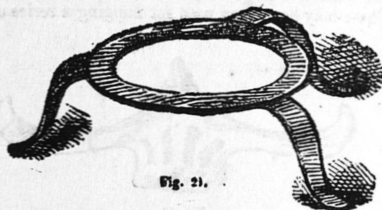


Fig. 21.



Fig. 20.



Fig. 23.

Pottery.

The collection of pottery is so extensive that it would require a large series of plates to illustrate it.

Plate VI is an example of some of the commoner forms of pottery. The articles in the plate are arranged in the order in which they were found in a certain number of urns. So they do not even represent all of the most ordinary kinds of pottery found. The stands and lids are black polished, and the bowls and cups, black on the upper surface and red on the lower. Some of the cups have dotted ornaments.

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